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A week in photography



Photo competitions are great - there are now so many, and they can be an excellent way for talented amateurs to get the exposure they deserve or

pocket a handsome prize. But the standard to win competitions is getting a lot tougher, which is why we've asked judges from the biggest contests to share their tips and insights. Turn to page 12 to get an unfair

advantage. Staying with the competition theme, we're also announcing the black & white leg of APOY 2018. Hardware-wise, we test the Sony Alpha 7 III, another awesome DSLR killer, and the interesting Lumix GH5S. Whether you use a camera, old or new, don't miss our Lightroom Library tutorial on page 38, so you can organise and optimise all your lovely photos. Enjoy the issue!

Nigel Atherton, Editor

JOIN US Online

Amateur amateurphotographer.









ONLINE PICTURE OF THE WEEK

Luna

by Alex Wrigley

Nikon D800, 90mm. 1/160sec at f/2.8, ISO 400

This beautiful dog portrait was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Alex Wrigley. He tells us, 'Taking a usable photo of a black dog is notoriously difficult, but after three years of trying and failing I finally developed an idea I was confident with. Using a large, dark barn as a backdrop on an overcast day I positioned Luna in the doorway, underexposing to throw the backdrop entirely into darkness and highlighting her facial features with the natural light.



Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www. permajet.com to learn more.



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NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker



Sigma announces E-mount lens pricing Official prices for Sigma's range of Art lenses in Sony FE-mount

Official prices for Sigma's range of Art lenses in Sony FE-mount have been announced as follows: 14mm f/1.8 DG HSM - £1,679.99, 20mm f/1.4 DG HSM - £859.99, 24mm f/1.4 DG HSM - £799.99, 35mm f/1.4 DG HSM - £799.99, 50mm f/1.4 DG HSM - £1,199.99, 135mm f/1.8 DG HSM - £1,399.99.

SmugMug acquires Flickr

Flickr was once one of the most popular photography-sharing sites in the world, but in recent years its popularity has waned. Now, photo-management platform SmugMug has agreed to buy Flickr. The new acquisition, for an undisclosed sum, hopes to revive the fortunes of the sharing site, combining expertise from both platforms for the benefit of photographers. Watch this space.



BackLight Daypack from Mindshift

An 18-litre version of Mindshift Gear's popular rear-panel BackLight backpack series has been announced. This smaller version offers a lightweight daypack that enables photographers to access gear without taking off the backpack. Simply rotate the bag to the front while the waist-belt is still attached, in order to access extra lenses and accessories.



BenQ launches PhotoVue monitor

A brand new monitor aimed at photographers has been announced – the BenQ SW240 PhotoVue. Supported by BenQ's AQCOLOR technology, the new 24.1in monitor is designed to display a wide gamut of colours, and comes factory-calibrated to ensure colour accuracy and has ultra slim bezels to maximise image display. Priced at £399, it is available to buy now.

Sony issues Alpha 7 III firmware update

Sony has released a firmware upgrade for the Alpha 7 III. Released to solve a 'blinking pixels' phenomenon at the bottom edge of the image during XAC S 4K (PAL 25p) recording, the upgrade also improves the overall stability of the camera, and it resolves an issue where the touch panel could occasionally be unresponsive.



BG

Sand Castles (part II) by DJI Drone Photography Award winner

Spain was hit hard by the European economic crisis and it is estimated that 3.4 million houses stand empty, after housing estates were built by developers cashing in on cheap loans and favourable government regulations. Part 2 of Markel Redondo's project 'Sand Castles' provides a new





perspective on these abandoned developments that litter Spain's landscape.

Markel Redondo was one of two winners of the recent DJI Drone Photography Award and won a Phantom 4 Pro drone and £1,500 project financing. He decided to revisit this project that he first photographed in 2010. He says, 'We live in a society with huge housing issues ... yet Spain has more than three million empty homes.'

Words & numbers

I have a burning desire to see what things look like photographed by me

Garry Winogrand

American street photographer (1928-84)





Excitement builds for Photo London 2018

THERE ISN'T long to go before the fourth annual Photo London fair opens. Held at Somerset House, London, from 17 to 20 May, the fair will feature a record 108 galleries from 18 countries showcasing a range of exhibitions, talks and more.

Building on the success of the previous three editions, Photo London 2018 aims to showcase the very best of the past, present and future of photography to a growing international audience. Emerging artists will be presented alongside new work by established masters and rare vintage pieces.

This year, for the first time, a select group of participating galleries have

created special projects, including a major exhibition on the legacy of William Henry Fox Talbot, one of the earliest pioneers of photography.

Each year, a Master of Photography is announced, with this year's accolade going to Canadian fine art photographer Edward Burtynsky. At the fair, a special exhibition of his new and rarely seen work will be shown, alongside a preview of his latest project 'Anthropocene'. Known as someone who likes to push the technical limits of photography in his work, an AR (Augmented Reality) experience will also be showcased.

To accompany the exhibition, Burtynsky will be speaking as part of the annual Photo London Talks Programme on Thursday 17 May. The full talks programme will also include speakers such as Joel Meyerowitz, Simon Roberts, Susan Lipper, Bruce Gilden and Vera Lutter.

Last year saw the inauguration of the Discovery section – a showcase for emerging galleries and artists. The 2018 edition has been considerably expanded and will feature a number of British artists, alongside those from Germany, Japan, China and more.

A day pass, which gives access to the exhibitions, costs £29. Tickets for the talks cost extra. Find out more at photolondon.org.

Photo London 2018 highlights

17-20 May Edward Burtynsky, East Embankment Gallery, Somerset House

Fine art photographer renowned for chronicling human impact on planet earth. Exhibition features new and rarely seen work. Speaking as part of the Photo London Talks Programme on 17 May.

17-20 May

Sun Pictures Then & Now: Talbot and his Legacy Today, West Embankment Gallery, Somerset House

Opportunity to see vintage
Talbot prints alongside
contemporary work inspired by
him. Contributing artists
include Cornelia Parker, Vera
Lutter and Hiroshi Sugimoto.
Parker will be speaking about
Talbot as part of the Photo
London Talks Programme,
17 May.

17-20 May

Pavilion Commission: Daido Moriyama, Pavilion, Somerset House

Moriyama captures Japan's societal upheavals and cultural shifts. Throughout his career, he has repeatedly returned to Tokyo's enigmatic Shinjuku district as a subject for his work.

17 May

Mary McCartney at National Portrait Gallery

Photographer Mary McCartney talks to Martin Barnes, Senior Curator of Photographs at the V&A, about her portraiture, move in to motion, love of dance and capturing intimate, almost voyeuristic, moments.

18 May

The Royal Photographic Society Presents Susan Lipper, Talks Auditorium, Somerset House

Awarded the Guggenheim Fellowship in 2015, Lipper presents themes from her portfolio including work from her new monograph, 'Domesticated Land', which will be released by MACK at Photo London.

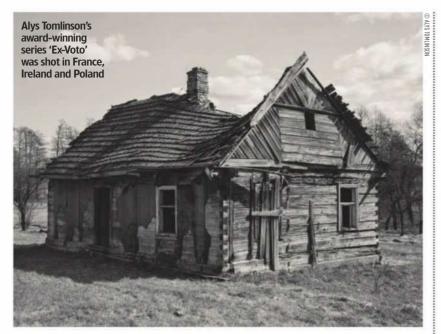


The fair will also feature rarely seen artists like Elina Brotherus



Edward Burtynsky is the fair's Master of Photography for 2018





Winners announced at Sony Photo Awards

BRITISH artist Alys Tomlinson has been named Photographer of the Year at the prestigious annual Sony World Photography Awards for her series 'Ex-Voto'. She wins US\$25,000. The jury praised the series for its beautiful production, technical excellence and sensitive illustration of pilgrimage as a journey of discovery and sacrifice to a greater power.

Tomlinson's series was selected from the 10 category winners of the Professional competition, the winners of which were also announced at the same time

The winner of the Open Photographer of the Year award went to Veselin Atanasov from Bulgaria. Selected from 10 category winners as the best single image in the world, his photograph 'Early Autumn' wins a US\$5,000 prize.

All winners were invited to attend the ceremony in London and took home Sony digital imaging equipment. They will have their work published in the winners' book, while their work will be shown as part of the 2018 Sony World

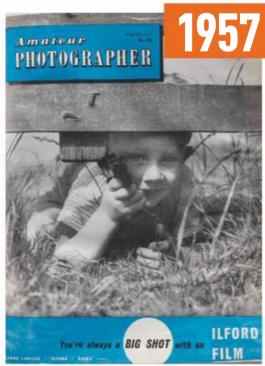


Photography Awards Exhibition at Somerset House until 6 May. Next year's competition opens for entries on 1 June.

Read more about the award winners on page 18.

Back in the day

A wander through the AP archive. This week we pay a visit to May 1957



DID YOU see what they did there, back in 1957? Film Goliath Ilford clearly coughed up for a sponsored cover featuring an urchin with a rather non-PC toy gun, along with the strapline: 'You're always a big shot with an Ilford film.' *Mad Men* eat your heart out!

Inside the issue, stalwart editor Mr Sowerby was sorting out some of the fallacies surrounding colour photography, helpfully illustrated by a black & white picture – though to be fair, colour reproduction was very pricey back then. The main review focused on the Zeiss Ikon Contina III (please don't misread this as 'Cortina'). The 35mm viewfinder camera was certainly a handsome devil. 'This body is of solid die-casting, excellently finished inside and out to the high standards expected of a Zeiss Ikon product,' gushed the reviewer. There was more to the Contina than just style, however, as it also featured a Pantar 45mm f/2.8 lens and light meter, along with other cuttingedge goodies. 'The exposure computer is clearly seen,' notes the reviewer. You ain't seen nothing yet, old boy!

Venus Optics unveils four new Laowa lenses VENUS OPTICS has unveiled four lenses with price.

VENUS OPTICS has unveiled four lenses, with pricing to be confirmed. The Laowa 10–18mm f/4.5–5.6 FE Zoom, for Sony's full-frame mirrorless (E-mount) cameras, offers the widest zoom lens for the system. The Laowa 100mm f/2.8 2X Ultra Macro APO lens belongs to Laowa's 2:1 macro range and is for Canon EF, Nikon AI, Pentax K and Sony FE mounts.

The Laowa 17mm f/4 GFX Zero-D is for Fujifilm G-mount cameras, and gives an equivalent view of 13mm in 35mm format. Finally, the Laowa 4mm f/2.8 Fisheye MFT gives an equivalent of 8mm for Micro Four Thirds users.



For the latest news visit www.amateurphotographer.co.uk



Hey good lookin'. The Zeiss Contina. Not Cortina or Canteen



Exhibition

Hit the North

In a new exhibition, arts organisation **Hobo Photo** presents a selection of fascinating northern-based photographers, as **Oliver Atwell** discovers

'Hit the North' runs at Manchester's Central Library until 30 June 2018. Entry is free. For more details, visit www. hobophoto. co.uk

ou could often be forgiven for buying into the idea that art and culture is a purely London-based affair. It's been a bone of contention for many years from artists and organisations across the country, who feel like they are hitting their heads against a brick wall as they attempt to penetrate the London-centric coverage afforded to music, art and literature. With that in mind, it's always a pleasure to encounter an organisation that is committed to exposing artists that exist outside the capital's sphere and is dedicated to promoting the exhaustive wealth of talent that exists further north. Hobo Photo is one such organisation, and the exhibition 'Hit the North' brings together eight photographers, all of who are based in or around Manchester.

Of course, Manchester has an incredibly rich history of talent in the arts, so it's not surprising to see that the photographers represented in 'Hit the North' are focused on producing images that are challenging and vital. Hobo Photo's aim is to not only promote new work, but to also highlight older work that in some cases may have

fallen a little under the radar. On display you'll find a variety of genres, including portraits, landscapes, still life and documentary. Each project – each image, in fact – has something vital to say about not just its immediate subject, but also the context surrounding it.

One of the immediately striking projects comes courtesy of Daniel Meadows: this project was formulated in 1972 when he was still a student at Manchester Polytechnic. Just down the road from the college - Moss Side's Graeme Street, to be exact – Meadows found a disused barber's shop and hit upon the idea of using it as a photography studio. Once he'd set up a functional and minimal interior, he began inviting passers-by and friends to have their portraits taken for free. Meadows then put up the images in the shop window and gave each sitter a free print. Unfortunately, he soon ran out of money, so was forced to shut shop. Feeling disheartened, he did what any of us would do in the same situation - he laid the images out on boards and nailed them to a tree in a park. He obviously did



'Meadows laid the images out on boards and nailed them to a tree in a park'

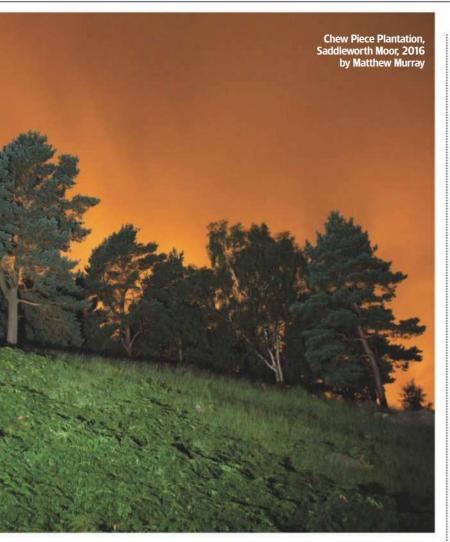


The Three Lads, Salford, 1994, from Chris Harrison's series Under the Hood



Allium Cristophii, 2017, from the series Farmer Florist by Tessa Bunney





the right thing because, in the following years, his work found its way into several major collections and exhibitions and he is now seen as an important figure in the post-war photography scene.

Another portrait project that is fascinating to study is Chris Harrison's *Under the Hood*, made in 1994, which consists of a series of portraits of young men from the Salford area. In other circumstances, through the eyes of another photographer perhaps, these men could easily have been made to look fierce and confrontational. Basically, anyone else would have made them look as working class as possible. However, Chris takes the set and lighting motifs of Renaissance portraiture and elevates his subjects, imbuing them with borderline vulnerability and dignity.

Also represented in this exhibition is Phoebe Kiely, a more recent photographer who has already seen her work displayed at the Tate Modern and Open Eye Gallery in Liverpool. Kiely's haunting and strange images of everyday ephemeral scenes are all shot on film and printed in a darkroom. This analogue process does much to enhance Kiely's beautifully odd slant on the world. Each frame requires real attention. You won't always know what you're seeing, but you'll want to keep looking.



Daniel Meadows's Group Portrait, 1972

Unfortunately, there isn't enough space here to do justice to all the participating photographers. Suffice to say, everyone's work is more than worthy of inclusion, whether it's Liza Dracup's Dutch-inspired taxidermied still-lifes, Matthew Murray's unusual and other-worldly landscapes or Tessa Bunney's delicate floral images that explore the domestic flower growers of northern England.

Also out now

The latest and best books from the world of photography. By Oliver Atwell



Lifestyle

By Frank Kunert, Hatje Kantz, £17.88, 72 pages, hardback, ISBN 978-3775743761



Photographing miniature models has a rich history. This specialist endeavour – one requiring limitless imagination, ample time and steady–handed craft – is the preserve of a select few, perhaps

most notably in figures such as Michael Paul Smith, whose acclaimed images bring to life dreamy and nostalgic 1950s Americana. Joining Smith in the pantheon of miniature–model photographers is German–born Frank Kunert, whose detailed and painstaking images create scenes that straddle the border between the uncanny and comfortably familiar. Each of Kunert's scenes is shot on a large–format film camera, which only serves to heighten the realism of his scenes. This lovely book acts as a kind of greatest hits compilation: one that brings together his previous works to form a perfect introduction to the artist.

Well Heeled

By Dougie Wallace, Dewi Lewis, £26.00, 240 pages, hardback, ISBN 978-1-911306-18-4



Never one to stick to convention, confrontational street photographer Dougie Wallace has taken a break from getting in the faces of people in order to get in the faces of dogs instead. Wallace is known for his garish street portraits of night-time

revellers and, most recently, his exploration of the rich and elite who parade around outside Harrods in London. This book, from publisher Dewi Lewis, deals with some of the most spoiled mutts you've ever seen. Specifically, the images document 'pet parents' – an elite group that dresses its dogs up in natty little outfits and plasters them with the kinds of diamond riches that would make Croesus sick with envy. The dogs are striking characters in themselves. Each face is as expressive as any of Wallace's people images, though you do quickly come to suspect that behind the eyes are wordless cries for help. It's another great book from Wallace and one that, typically, has much to say the more you look at it.





ooking at some pictures, my fashion-photographer colleague said rather disparagingly, 'I think those have been taken on a phone.' The images in question loomed very large on the walls of a coffee house. It was a subjective judgment, but they were unsharp (when viewed at close distance), lacked a full tonal range especially in the shadows, and were to our eyes uninviting. Neither of us underestimates how good phone photos can be, if the photographer understands its limitations.

For decades, the photo industry has pursued miniaturisation and convenience: witness the evolution of Kodak's point-and-shoot film cameras from 120 rollfilm to Disk. Thankfully, APS was not an even smaller format than Disk, though if it had been based on 35mm film, it would have been an improvement on 35mm, and been more widely adopted.

How we as photographers record faithfully the vast range of detail in any scene, let alone its brightness range, depends on many factors, but I was always taught that one of the most obvious influences is the size of the film or sensor I use. Miniature and sub-miniature film and sensor formats not only limit, among other things, the size of the sharp enlargement you can make, but also

compress the tonal (black & white) or hue (colour) range. The smaller the format, the less information we can record, so the less we can reproduce in the final image.

If sensor size made no difference, we would not have full-frame or large-format DSLRs. Film thus has a quality advantage. No-one at the height of the SLR boom in the 1970s and 80s was introducing half-frame SLRs: full-frame 35mm was better, rollfilm was in principle better than 35mm, and large format was better than medium format. Film today offers, nearly always, a larger format that than in APS-C or Micro Four Thirds.

Compare the difference tonally and in terms of sharpness between miniature (35mm), medium- and large-format negatives on a lightbox. Students can see it. Compare the photos taken on small sensors and large sensors for low light capability, colour depth, sharpness, etc. We can train ourselves to look for these. There are photographs all around us, yet often we do not perceive them. Also look at others' photos and discover technically why they differ and what is the difference.

David Healey ARPS chairs the RPS's Analogue group and tutors photography at King Edward VI Aston and Handsworth schools. See www.facebook.com/groups/rpsanalogue/



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 8 May



Life without mirrors

Damien Demolder shows how mirrorless can cure many street photography headaches



Fujifilm X-A5

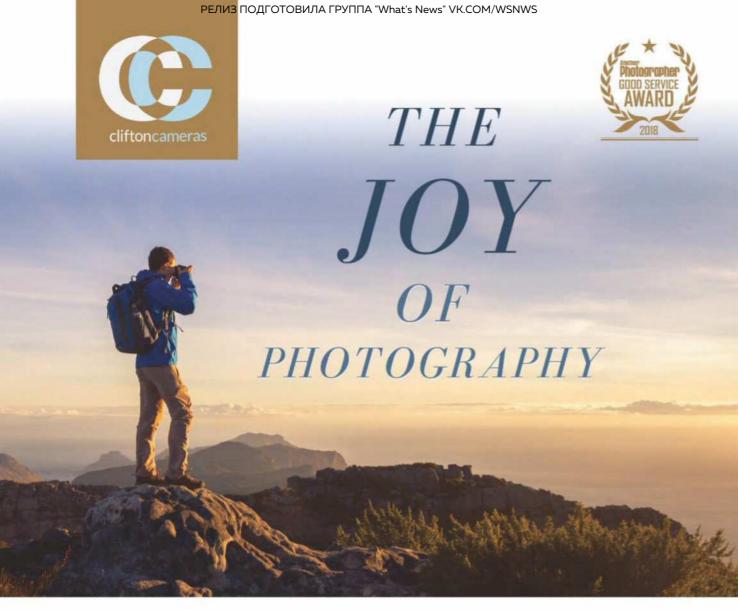
Audley Jarvis tests Fujifilm's compact and stylish mirrorless camera

Yongnuo YN 50mm F1.8

This cheap AF lens punches way above its weight, says Andy Westlake

Recipe for success

Feast your eyes on this year's Pink Lady Food Photographer of the Year winners



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Technique

Win big

Judges from some of the UK's top photo contests reveal to **Amy Davies** how to increase your chance of success

ith so many different competitions to enter, you can be sure there's one that matches your favourite genre. It's a great way to challenge yourself, focus your mind and potentially take home some fantastic prizes. Some of the UK's top competitions can attract tens of thousands of entries, so trying to ensure that your image stands out from the crowd can be tricky. To help increase your chances, we spoke to the judges of some of the world's biggest competitions, and have compiled the best advice and tips.

Most competitions, owing to the effort involved in the shortlisting and judging process, charge a fee to enter. Therefore, it's crucial to ensure your image stands a chance of getting to the finals, otherwise you're simply wasting your money. The following insights may help you decide which of your images are up to the task.



The judges are looking for that emotional connection between the photographer and the scene

Outdoor

Photographer of the Year

Run by the publishers of *Outdoor Photography* magazine, this competition is dedicated to landscape, wildlife, nature and adventure. The grand prize is the Fjällräven Award, which gives you £3,000 to assemble your dream collection of outdoor adventure kit.

Steve Watkins is the head judge. He explains, 'In the 2017 competition, it took around 10 extremely intensive days and evenings to go through all the entries. At first, I wonder if the first few images are the best I am going to see, but as the process continues, it gets



quicker because it becomes clearer which images are over the bar and which ones aren't going to make it.

'I've spent a lot of time over the course of this year's OPOTY competition talking about what we're looking for in an image, and the answer that keeps recurring is "connection". Looking through so many images in the competition and in the day job editing Outdoor Photography means it is increasingly easy to spot when a photographer is fully connected to their own emotions, what they are doing when taking the photograph and the subject they are shooting. It's this connection that elevates an image to the highest levels. It's hard to specify what demonstrates that connection, but it is obvious in an image when it's there.' To find out more, see opoty.co.uk.

International GardenPhotographer of the Year

The world's premier competition specialising in garden, plant, flower and botanical photography, the International Garden Photographer of the Year is organised in association with the Royal Botanic Gardens, Kew. The exhibition of winning images is held at the gardens each year, before going on tour around the UK. Open to both amateurs and professionals, the competition has 11 main categories, plus numerous special awards. The main prize is £7,500 for the overall winner, or £2,000 for the best portfolio.

Amateur Photographer's features editor, Tracy Calder, is a judge for the competition, and describes what she is looking for. 'A familiar subject shot in an unusual way often gets my vote. You might be photographing daisies on your front lawn, but if you do it an interesting and technically proficient way then the results can be striking.'

International Garden Photographer of the Year 2018's main competition is open for entries until 31 October. See the website igpoty.com for more details on how to enter your images. A fee of £12 per four images applies, or £25 for a portfolio.

Judges' top tips for success

Chris Coe, Travel POTY

'Ask someone whose eye you respect for their opinion about your image selection and its suitability for the category theme before entering – and listen to it.'

Steve Watkins, Outdoor POTY

'Enter the photographs that mean the most to you – if you are very moved by them, then there is a reasonable chance that the judges will feel the same way. Don't enter anything that is similar to the images that won in the competition in the previous year.'

Tracy Calder, Garden POTY

'Enter a portfolio – putting together a coherent set of pictures is challenging, but by doing so, you will give yourself a clear focus and improve your editing skills. Plus, portfolio categories tend to have fewer entries!'

Charlie Waite, Landscape POTY

'Ask a few opinions, but ultimately if an image pleases you and you feel proud of it, then the passion and emotion you felt when creating it is more likely to extend to the viewer. Enjoy the creation of every image.'

Roz Kidman Cox, Wildlife POTY

'Ask a couple of friends or colleagues whose visual sense you respect to give honest opinions about your choice of possible entries. And read the rules carefully!'



Big mistakes: Sure-fire ways to see your image fail

1 Not reading the rules

The most common mistake according to almost all judges is photographers simply not following the rules correctly. Spend time making sure you have understood and followed all the relevant requirements.

2 Including watermarks

Steve Watkins, head judge of Outdoor POTY, says, 'The judging is all done anonymously, so if your name is on the image it gives it an unfair advantage if the judges know your work.

3 Submitting irrelevant images

It sounds obvious, but make sure your images match the theme or genre of the competition: 'Our sister magazine Black+White Photography runs an annual competition, and it always gets at least a handful of colour entries!' says Steve Watkins.

4 Not planning ahead/technical issues

'A classic is leaving the uploading of your entries to the very last day and then having internet problems, or not realising that the closing time is in the morning, not the evening,' explains Roz Kidman Cox from Wildlife POTY.

5 Too much Photoshop

Bad post-processing is a big no-no. This ranges from simple mistakes such as oversaturation to removing or adding elements altogether. Most competitions have clear but strict rules regarding image manipulation. Make sure you stick within the limits, and always keep the raw file to hand should it be requested.

Wildlife Photographer of the Year

The world's largest competition championing wildlife and environmental imagery has a huge number of entries - over 45,000 every year. The overall winner of the competition takes home a whopping £10,000, while each category winner receives £1,250. The winning images are displayed in a large annual exhibition at the Natural History Museum, London.

From among all the entries, only 4,000-5,000 images actually make it through to the finals, with the jury meeting for a week to debate the choice of the final 100 pictures. As you can imagine, this lengthy process makes it guite difficult for individual images to make the grade.

Chair of the jury, Roz Kidman Cox, says, 'Some images always jump out at you, but they need to be more than one-glance wonders to stay the course. They need to have the same impact when you return to them again. The best pictures hold your interest every time you look at them.

'Never copy the style or content of previous winning images. It is

seldom that a photographer tops what's been awarded before. Ask yourself if your picture is merely a copy of similar pictures you have seen published over and over again. It may be a good shot, but it won't win a prize. To win requires an original viewpoint, especially if the subject is a familiar one.

Although the rules for this competition don't stipulate that the image must have been taken recently, Wildlife Photographer of the Year requires submission of the original raw file if it makes it through to the winning stage, so it's crucial that you still have it. Kidman Cox explains, 'If a picture reaches the finals, the original will be requested so the authenticity of the entry can be checked. If you don't send it, the picture will be withdrawn.

Wildlife Photographer of the Year 53 is currently on display at the Natural History Museum until 1 July 2018: it will then tour various UK venues until December. See www. nhm.ac.uk/visit/wpy/competition. html for information about how to enter the competition.

competition tips Technique

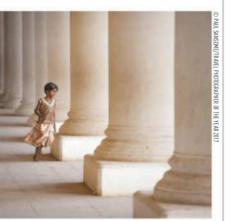
TravelPhotographer of the Year

Established in 2003 by Chris and Karen Coe, Travel Photographer of the Year has grown to become one of the world's most prestigious photography awards. Last year, it received entries from 129 different countries. The overall winner takes home several prizes, including £4,000, while category and portfolio winners also receive various prizes including cash, cameras, tuition and accessories.

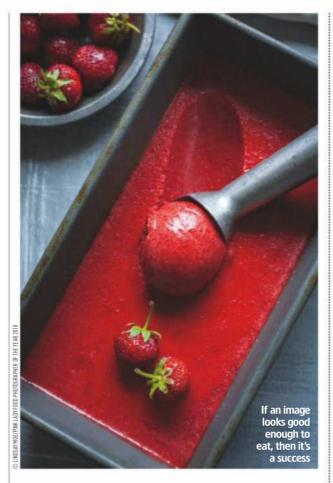
Chris Coe describes the type of images which make him pause: 'Places or events which are new or not previously seen by the judges. Strong compositions with extra interest. Images which draw the viewer back to discover more in the detail. Different viewpoints. Familiar places photographed with a fresh, different and interesting perspective. Humour. The unusual. Connections with a subject or imagery which could only be taken if the photographer has engaged with the subject. Emotion – even if the image isn't the best technically.'

It pays to be mindful of previous winners, so that you can avoid duplication. 'The typical travel fodder turns up a lot: Buddhist monks, South American markets, Masai warriors (the list goes on and on), all photographed with a lack of imagination. Which isn't to say we don't welcome those subjects, but only when photographed stunningly and with creativity.'

Travel Photographer of the Year 2018 is open for entries until 1 October. The winner will be announced in December 2018. A fee of £15 for each four-image portfolio category applies, or £30 for the eight image special portfolio category. See tpoty. com for more information.



This image won the Celebration of Humanity category in TPOTY 2017



Pink Lady Food Photographer of the Year

Launched in 2011, Pink Lady Food Photographer of the Year has a prize pool worth more than £20,000, with the overall winner receiving £5,000. In 2018, more than 8,000 entries were received from 60 countries across the world.

David Loftus, renowned food photographer, is the head judge for the 2018 competition, and says he looks for appetising photos. 'We're looking for something a little different from the norm – something inventive, something new. Ultimately, if the food shot doesn't look as if one could eat it off the photo, then the photo doesn't work,' he explains. 'The lovely thing about the awards is that it covers every corner of the culinary experience, from source to mouth, so the breadth of subject matter is always impressive and, as a result, not always easy to judge.'

Pink Lady Food Photographer of the Year has a large team of judges drawn from both culinary and photographic backgrounds. There are categories catering to everything from carefully designed studio shots to documentary-style images of markets and so forth. This means that whatever your genre is you'll be able to find a category to enter. A good, graphic composition, originality and clever use of colour palettes will always help an image to stand out, but most of all, the food needs to look appetising. If the picture doesn't make you want to eat it then it has failed.

With the documentary–style categories judges are looking for images that convey the joy, passion and dedication involved in food production, cooking and consumption.

This year's Pink Lady Food Photographer of the Year was awarded to Noor Ahmed Gelal. Visit pinkladyfoodphotographeroftheyear.com for more details, along with information on how to enter next year's competition.

Alternative competitions

The previous pages have looked at some of the biggest and most popular competitions, but there are plenty of others out there. Consider the following, especially if you gravitate towards a particular genre of photography.

National Geographic Travel Photographer of the Year

There's a main prize of US\$10,000 up for grabs, and the opportunity to be named 2018 National Geographic Travel Photographer of the Year in this worldwide competition. It costs US\$15 per entry, with three categories to choose from: nature, people and cities. See travel.nationalgeographic. com/photographer-of-the-year-2018/.

British Wildlife Photography Awards

A main cash prize of £5,000 is available, along with a prize fund that features Canon products. There are 15 separate categories including animal behaviour, urban wildlife, habitat and wild woods. Fees start from £10. See bwpawards.org.

Taylor Wessing Portrait Prize

You have until 12 June 2018 to enter the Taylor Wessing Photographic Portrait Prize 2018, which celebrates and promotes the very best in contemporary portrait photography. Organised by the National Portrait Gallery in London, the overall winner receives £15,000. Visit npg.org.uk/photoprize.

Amateur Photographer of the Year

Of course, we can't let this feature slide without mention of our very own Amateur Photographer of the Year (APOY) competition. Our competition is judged in rounds. with a prize fund worth more than £10,000 for the overall winner. The latest round is 'Mono culture'. Prices start at £8 for a single entry, but Amateur Photographer readers can access a free entry using the code on page 28. Visit amateurphotographer.co.uk/ apoy for further information about the contest.

Niche competitions

If you still haven't found a competition that suits your particular interests, why not consider some of the smaller, more niche competitions? There are hundreds available for your entries, and some don't charge for entries. Here are some of our favourites.

Black+White Photographer of the Year

Run in partnership with Fujifilm, Black+White Photographer of the Year, as you may have guessed, champions all things monochrome. Prizes usually include the latest camera gear, and the competition is divided into categories, with an overall winner. See bpoty.com.

Comedy Wildlife Photography Awards

With a chance to win a once-ina-lifetime safari trip, the Comedy Wildlife Photography Awards are for the more amusing shots in your wildlife portfolio. Entry is free. You have until 30 June to submit your entries. The website comedywildlifephoto.com has all the details.

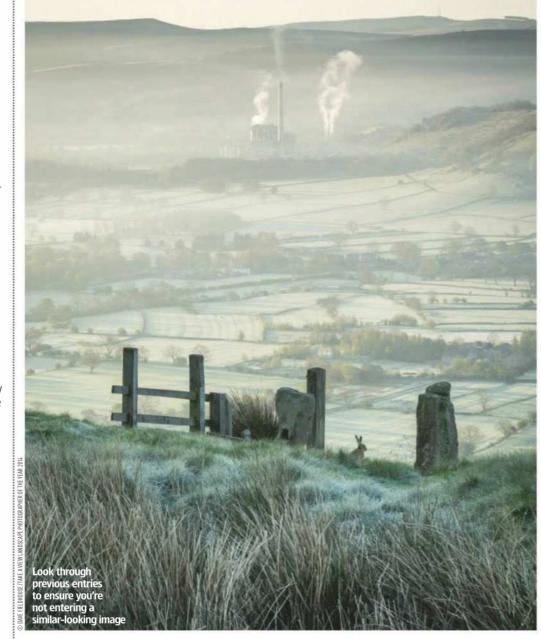
Dog Photographer of the Year

Run by the Kennel Club, Dog Photographer of the Year celebrates everything dogrelated. Split into various categories, the winning photographer's pictures are displayed at a prestigious exhibition in Mavfair, London: there is also an oil painting of their winning image. Visit dogphotographeroftheyear.co.uk for more details.



This image won the Oldies category in the 2017 Dog POTY

Technique competition tips



Take a View - Landscape Photographer of the Year

Founded in 2006 by Charlie Waite, the total prize fund of Take A View - Landscape Photographer of the Year is worth more than £20,000. Winning images are published in a book as well as displayed in a touring exhibition.

Charlie Waite says, 'As a landscape photographer myself, I know how much time and thought goes into the creation of each of our entries, and it is hard when you have to disappoint people but, on the reverse side, is the feeling when you succeed.

'I think most of my fellow judges would agree that you don't enter the judging process "looking" for specifics. Yes there are certain elements such as lighting, technique, balance, composition, etc that are crucial on the whole, but it is the emotion that you feel when looking at the complete photograph that determines whether or not it speaks to you and

stands out from the others. Attend and Intend is rather a favourite saving of mine at the moment: attend to what you are doing and ensure that all in your image is intended."

Although tricky, think carefully about the popularity of your given location. 'There are a number of locations in the UK with a particular beauty that is very popular with photographers, and photographs of these do appear regularly among our entries. If judges are faced with multiple images of the same location within the judging process, then I think it is probably fair to say that it may be harder for one of them to stand out.'

The current Landscape Photographer of the Year exhibition is touring the country. Full details can be found at the competition website take-a-view.co.uk. The 2018 competition will open soon.

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The professio

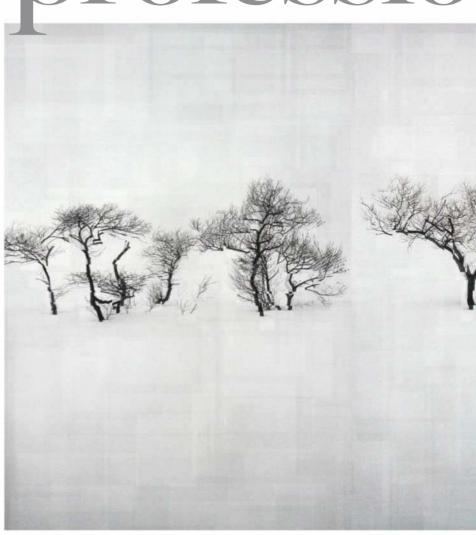
ow in its 12th year, the Sony World Photography Awards highlight the best contemporary photography worldwide. The awards comprise four categories: Open, Youth, Student Focus, and Professional. The Open awards recognise outstanding individual images, while the Professional categories celebrate bodies of work. There is also an award for Outstanding Contribution to Photography – this year awarded to Candida Höfer, known for her large-scale, richly detailed pictures of empty interiors.

This year 319,561 images were submitted from more than 200 countries and territories (a 40% increase on 2017).

A total prize fund of \$30,000, plus Sony digital imaging equipment, was shared between the winning photographers.

Aside from the prize money, the organisers aim to provide extensive exposure to the winners, shortlisted and commended entrants, and support new talent via the Student, Youth and Open competitions. Naturally, the Professional programme rewards established artists. Over the next few pages we bring you one, or in Gianmaria's case two, pictures from eight bodies of work. Some of these artists will be featured in future issues of *AP*.

The Sony World Photography Awards exhibition, featuring winning, shortlisted and commended images, is on show at Somerset House in London until 6 May. For more details see www.worldphoto.org/sony-world-photography-awards.





Fredrik Lerneryd, Sweden Slum Ballet

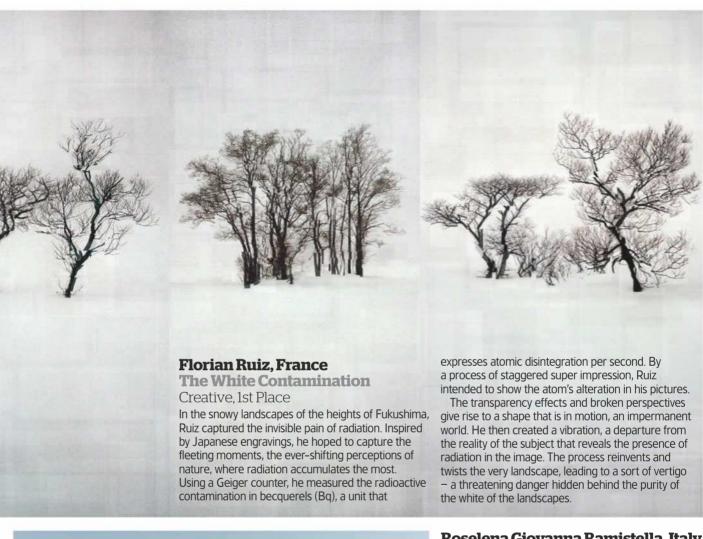
Contemporary Issues, 1st Place

Every Wednesday at Spurgeon's Academy in Kibera, students remove the classroom furniture and sweep the floor. School uniforms are exchanged for colourful clothes. When teacher Mike Wamaya enters the room, the students take up positions with one hand on the wall as though it were a ballet barre. Music plays from a speaker, and ballet class begins.

The class is organised by the charities Annos Africa and One Fine Day, and repeated in slums across Kenya. In Nairobi, they work with two schools in Kibera and one in Mathare. Dance helps the children to express themselves and strengthens their self-confidence. Several children have had their talent spotted and now attend Dance Centre Kenya in a smart area of Nairobi, moving from the harsh conditions of the slum to boarding school nearby.

18

Showcasing the best in contemporary priolography, the **Sony World Photography Awards** throws up a diverse mix of images. AP attended the Awards ceremony in London to see the pros get their prizes Showcasing the best in contemporary photography,





Roselena Giovanna Ramistella, Italy **Deep Land**

Natural World & Wildlife. 1st Place

Beginning in May 2016 Ramistella travelled the old Sicilian trails on a mule, starting at Nebrodi, passing through Madonie, Peloritani and all the way to the Sicani Mountains. The mule track is a rural road similar to a trail, but also suitable for the circulation of pack animals. Prior to the development of the modern road network, it was the link and trade route between the towns and farmland.

Until about 50 years ago, mules had a prominent role in Sicilian country life providing employment and assistance to local farmers. Owing to the economic crisis, many young people are moving back to the countryside, working the land, planting local crops and breeding livestock, thus creating a new rural economy.

The project has two parts: researching local communities still living in remote areas and creating a new map documenting the remains of the old mule tracks - the first since the 1950s.

SONY WORLD PHOTOGRAPHY AWARDS



Alys Tomlinson, UK

Ex-Voto

Discovery, 1st Place, Photographer of the Year

A handwritten note folded and hidden in the crevice of a rock, crosses etched onto stone, ribbon wrapped around twigs. These are all offerings of religious devotion, known as 'Ex-Voto' and found at Christian pilgrimage sites worldwide. Often placed anonymously and hidden from view, pilgrims leave ex-votos as expressions of hope and gratitude, creating a tangible narrative between faith, person and the landscape.

Taken at the pilgrimage sites of Lourdes in France, Ballyvourney in Ireland and Grabarka in Poland, the images encompass portraiture, landscape and still-life pictures of the objects and markers left behind. Shot on 5x4 film, the pictures evoke a stillness and reflect the mysterious, timeless quality present at these sites of spiritual contemplation. People and landscape merge as place, memory and history entwine.







Gianmaria Gava, Italy Buildings

Architecture, 1st Place

The 'Buildings' project researches archetypal forms of architecture. When functional elements have been removed, constructions appear as pure geometrical solid shapes, seemingly uninhabitable. These buildings raise questions about the function and accessibility of architecture in both the public and private space.





Tom Oldham, UK The Last of The CroonersPortraiture, 1st Place

In days gone by, pubs all over London's East End would feature sharply turned out singers crooning their way through a set of jazz standards at weekends, entertaining audiences and keeping them in the pub. Audiences have fallen over time, and now only the Palm Tree in Bow continues the tradition, having hosted three guest singers each weekend for more than 40 years.

Despite its rich culture, the Palm Tree is sadly now a lone stalwart. These singers really are 'The Last of The Crooners'. The family-owned Palm Tree is famous for maintaining its original warm East End atmosphere despite the impact of gentrification, council pressures and the changing habits of its clientele. After several years of asking, the pub finally allowed me to document the many great characters who still perform here, in a bid to capture this slice of history while it remains.

Mohd Samsul Mohd Said, Malaysia Life Inside the Refugee Camp Current Affairs & News

Current Affairs & News, 1st Place

For ethnic Rohingya in Rakhine state, Myanmar, life has taken a turn for the worse. On 25 August 2017, more than 400 houses were set alight, and within two weeks, nearly 125,000 Rohingya refugees had left Myanmar for Bangladesh. International organisations have reported claims of human rights violations and summary executions allegedly carried out by the Myanmar army. Over 400,000 Rohingya Muslims have now fled from Myanmar into Bangladesh since violence erupted in Rakhine state. This series shows life inside the Balukhali camp in Cox's Bazaar, Bangladesh.



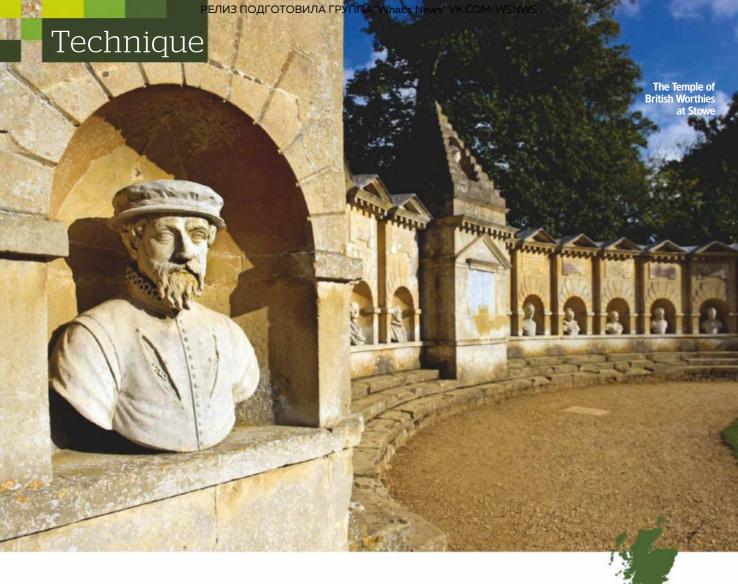


PHOTO ROADSHOW

Bold and beautiful

The paths, temples and lakes of Stowe provide plenty of opportunities for striking imagery, says **Justin Minns**

n idyllic landscape filled with temples, the gardens at Stowe were created in the 18th century on a massive scale by the rich and powerful Lord Cobham and continued by his nephew Earl Temple. More than gardens, they hold hidden meanings based on Greek mythology: the paths and temples reveal Lord Cobham's beliefs on vice, virtue and liberty.

This timeless rolling landscape of winding paths and tranquil lakes framed by belts of trees and dotted with temples and monuments was worked on by many notable 18th-century gardeners and architects, including John Vanbrugh, James Gibbs, William Kent and Capability Brown. Over the years they turned Stowe's 250 acres of gardens into some of the finest views in England for which photographers today are eternally grateful.

Justin's top tips

- Go for cuteness overload and photograph bouncing lambs. Get down low and use a telephoto lens and a fast shutter speed. Try to predict their next move so you can catch them in full flight.
- For a fresh take on familiar views, shoot in black & white. Mono is great for showing off the difference in textures in Stowe's landscaped gardens. Set the camera to mono to visualise the effect in camera, but convert in post-processing for the best results.
- Use either end of a zoom for bold compositions of statues and monuments in the landscape. Get up close with a wide focal length to exaggerate size, or zoom in tight with a telephoto lens for just a glimpse of the subject.

Visitors to National Trust properties can take pictures out of doors for their own private use. Amateur photography (without flash and use of a tripod) is permitted inside some National Trust properties at the General Manager's discretion. The National Trust does not permit photography at its properties for any commercial or editorial use without first seeking permission from National Trust Images. Fees may be charged. (Licensing images of National Trust properties through professional image libraries isn't permitted.) Requests to use any photographs for commercial or editorial use should be directed to images@nationatrust.org.uk.

Fact file

Stowe

Location: 3 miles north-west of Buckingham town, just off the A422 Buckingham to Banbury Road.

Cost: Stowe House is managed by Stowe House Preservation Trust, and admission is free to National Trust members. Refer to the website for non-member prices, www.nationaltrust.org. uk/stowe.

Opening times: The park, garden, café and shop are open from 10am-5pm until 4 November, and from 10am-4pm from 5 November.



Shooting advice



Justin Minns

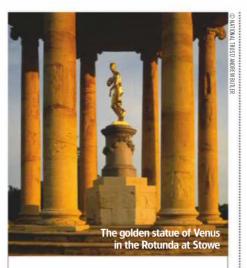
Justin is a landscape photographer and workshop leader who has been working with the National Trust for several years. His images have been widely recognised in photography competitions including Landscape Photographer of the Year. Visit www.justinminns.co.uk

Shoot in black & white

Stowe has been designed so that its stunning views are revealed at certain points along its paths and, unsurprisingly, these views are often photographed. If you want your images to stand out, try shooting in black & white. The contrast in texture between the shimmering lakes, hard stone, and rigid lines of the temples and monuments are ideal for black & white. I like shooting on bright days with blue skies and clouds, when the lighting can be too harsh for colour. It's best to convert the image to black & white in post-processing but if you shoot in raw and set the camera to monochrome, the camera's screen (and electronic viewfinder on mirrorless cameras) will display black & white while the raw file will still be in colour.

Freeze the action

Walk around Stowe in spring and before long you will hear the bleating of lambs. To avoid distressing the mothers, keep your distance and use a 70-200mm telephoto or longer lens. The shallow depth of field will also help the lambs to stand out from the background. Pick out a small group and spend some time observing their behaviour look for signs of oncoming bounciness. To catch them jumping, you will need a shutter speed of 1/500sec or more. Set the camera to aperture priority and use a large aperture like f/2.8 or f/4. If necessary, raise the ISO to increase the shutter speed. Getting down to the same level as the lamb will give the impression of seeing the world from their point of view. A low viewpoint will also make jumping lambs appear higher, but don't just concentrate on action shots; sooner or later they will tire and a pair of sleeping lambs also makes a cute photo.



Be bold

Stowe is renowned as much for its temples, monuments and statues as for the gardens themselves. Landmarks like these, strategically placed, make excellent subjects, but when shooting them it often pays to be bold with your compositions.

For example, if a monument is nestled in a big vista then try using a wide focal length to emphasise how small the structure is within the view, or if the sky above is dramatic, allow it to fill a large part of the frame. For a completely different look from the same wideangle lens, do the opposite and get up close to a statue exaggerating its size so that it fills one side of the image with the view falling away behind. Alternatively stand inside a temple looking out using the columns in the foreground to frame the view.

Alternatively, try zooming in with a telephoto lens to show a section of a monument, or fill the frame with a distant glimpse of one through the trees.

KIT LIST



▲ Panasonic LUMIX DC-G9

With the world's fastest AF and fastest-in-class burst shooting, the Lumix G9 is perfect for catching lambs in flight.



▲ Leica DG Vario 50-200mm f/2.8-4 lens

The focal length and fast aperture of this telephoto lens (100-400mm 35mm equiv) is a great choice for photographing lambs while keeping a distance.



▲ Leica DG Vario 12-60mm f/2.8-4 lens

Whether you choose to work in colour or black & white, the corner-to-corner sharpness and versatile focal length (24-120mm 35mm equiv) of this zoom lens makes it ideal for photographing landmarks.



▲ Panasonic LUMIX DMC-FZ330

This bridge camera has a huge zoom range (25-600mm, 35mm equiv) and a rugged design with dust and splashproofing, making it a great choice for bold compositions in any weather.







Join Panasonic LUMIX and the AP team at Stowe

Come along between 10am-4pm on 19/20 May

AS PART of its long-standing relationship as official photography partner for the National Trust, Panasonic will be holding events around a variety of stunning National Trust properties over the coming months. Both Panasonic and AP will be at Stowe on 19/20 May.

Stowe has attracted visitors for more than 300 years, and it's easy to see why. The winding paths, lakeside walks and temples are wonderfully photogenic, and during spring the chatter of birdsong fills the air while the sun creates glittering patterns on the lakes. Aside from spring lambs, the grounds are also home to nocturnal animals including glow worms, bats, hedgehogs, badgers, foxes, and even polecats.

On the weekend of 19/20 May Panasonic LUMIX will be offering visitors to Stowe the chance to try out its latest cameras and lenses, and to take advantage of expert advice. Normal entry fees (and photo restrictions) apply – see page 22 for details. To find out more visit www. nationaltrust.org.uk/stowe, or phone 01280 817156.



How to get there

- **By car:** Stowe is 3 miles north-west of Buckingham town, just off the A422 Buckingham to Banbury Road. From the M40 take exits 9 to 11; from M1, it's exits 13 or 15a. For satnay, use the postcode MK18 5EQ.
- **By rail:** Bicester North, 9 miles; Milton Keynes Central, 14 miles.
- By bus: Oxford to Cambridge stops in Buckingham town, 1.5 miles from Stowe. The Arriva X60 bus runs from Aylesbury to Milton Keynes, stopping in Buckingham town, 1.5 miles from Stowe.



Other events coming up

The Panasonic LUMIX Roadshow, in partnership with the National Trust, will be touring various properties this year (see below), and AP will feature articles with tips for shooting some of these beautiful locations. See nationaltrust.org.uk/panasonic-roadshows

Dinefwr	Wales	2/3 June
Studland	Dorset	9/10 June
Fountain's Abbey	North Yorkshire	16/17 June
Bodiam Castle	East Sussex	23/24 June
Lacock	Wiltshire	30 June/1 July
Knole	Kent	7/8 July
Mount Stewart	NI	18/19 August
Giants Causeway	NI	1/2 September
Dunham Massey	Cheshire	8/9 September



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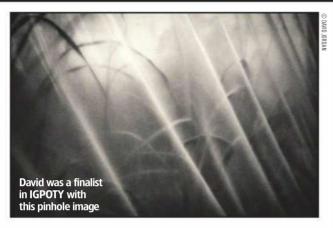


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LETTER OF THE WEEK



Through the pinhole

As a big fan of pinhole photography, I found Andy Westlake's article 'Pinhole wizard' (AP 21 April) interesting and informative. However, I have to disagree with him over the effectiveness of pinhole body caps. I use one with my Canon EOS M3 and find it very effective. While images created using it require sympathetic processing, the final products can have a wonderfully evocative and timeless feel. The key is to use them boldly, applying good directional lighting to the subject, emphasising shape, form and texture. I use mine handheld, in aperture–priority mode, adjusting ISO settings to regulate shutter speed. The noise generated by the ISO increase often enhances the image's texture.

Pinhole body caps are not perfect, but they allow us to explore this fascinating aspect of photography without great expense. Using live view makes a difference with a 'lens' that has an effective aperture of about f/180.

One of my images reached the final in the Abstract Views category of this year's International Garden Photographer of the Year (IGPOTY). It was one of only a few monochrome images to be successful at this level of the competition, and to my knowledge, the first pinhole image to be accepted in IGPOTY.

David Jordan

That's a great image, David. My irritation with pinhole body caps lies mainly with the way they give exceptionally soft images with strange radial colour shifts, while revealing every dust spot on your sensor. But you've skilfully circumvented all of these. Maybe I should give them another try! – Andy Westlake, technical editor



Great on paper

I enjoyed Matthew Richards's recent article Great on screen. great on paper (AP 14 April) but there was one part I thought could have been amplified with some further clarification: I know you were confined to the space in the article and the screengrabs were as small as you could get away with. The second paragraph on page 36 starts to highlight the potential pitfalls of colour space conversions while in your workflow. I would have liked some further explanation as to what is one of the correct ways of achieving this so that I'm not taken aback by shifts in colour, etc. at some point further down the line.

James Duffy

Thanks, James. Space was indeed limited and Matthew had a lot to talk about, but we'll be revisiting this topic again soon – Geoff Harris, deputy editor

The Tracy family

Credit where it's due. It is nice to see an article where the writer waxes lyrical about the subject. Just because Tracy Calder's piece At the water's edge (AP 14 April) is an exhibition review doesn't mean it can't be written with a bit of flair. Excellent read.

Geoff Maxted

Stereo MC

I used to work in the map–making industry as a topographic draughtsman and am quite experienced in the use of stereoscopic photography.

That in mind, while I was reading *Great on screen, great on paper* (AP 14 April), I noticed that the pair of photos on page 36 under 'Soft options' looked very much

like a stereo pair of pictures. So I held up the magazine at about seven to eight inches from my face, stared hard at the two pictures, slightly crossed my eyes and, lo and behold, I was rewarded with a stereo picture centred between the two printed ones. There must be very slight differences between the two photos for this to happen. I just love 3D photos so keep up the good work.

Dave Fyffe

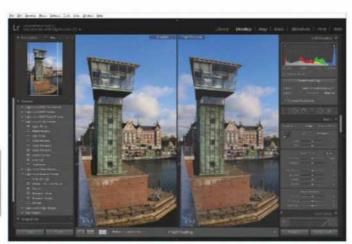
Prints charming

Having been the victim of both a crashed hard drive (no backup) and photo CDs that I can no longer open, it was a surprising experience when I checked out some 40-year-old mono prints I'd produced in my now sadly missed home darkroom. They look like they were printed yesterday.

And I was surprised because they were printed on Ilford and Kenthene resin-coated paper, which even at the time was considered unsuitable for archival prints. There were horror stories of the surface of the prints cracking and regular advice that fibre-based materials were imperative for archival suitability.

Back then, what won me over was the couple of minutes it took to wash resin-coated prints after processing. Fibre-based papers, in comparison, needed washing for ages. My husband uses an A3 pigment ink printer and delights in warning anyone using dye-based printers that their prints will invariably fade while his will still be going strong.

I've no idea as to the durability of pigment inks. But if prints produced with them can match the quality of my old llford and



David Fyffe sees this as a stereo pair - do you?





Not many UK magazines have a history as long as ours...

Kenthene 10x8s in 40 years' time it might just help justify the staggering price my husband pays for pigment ink cartridges. **S** Cave

I have to take issue with the letters from J Richard Williams and John Mahoney in Inbox (AP 14 April). J Richard says the equipment cost for amateur photographers runs into hundreds or thousands of pounds. There is no doubt that some photographic equipment is expensive, but bargains can be had using the classified ads for used kit. My first cameras and lenses were all secondhand as I could not afford new gear. Now, later in life, I am in a position to be able to treat myself to new gear now and again.

With regard to printing, I don't think costs are that expensive. I have a Canon iP8750 A3+ printer, and it is used for all our household printing as well as my pictures. I look for deals on the internet for both paper and inks, to keep costs down. Compared to getting a roll of black & white film developed and printed from my film cameras, my home printing of digital images is very cheap.

Moving on to the subject of the Chinese gymnasts, I have to agree with Geoff Harris's comments on the letter from John Mahoney. I found the article enlightening and informative, and at no point did I think of child cruelty. What these children go through is what is required to get to the top of what is a very tough sport; that the regime is harsh does not make it cruel.

Martin Norden

Thanks for both contributions, and more on printing soon - Geoff Harris, deputy editor

Wartime hobby

I've been enjoying your Back in the Day feature - indeed I think I remember buying some of the issues from the 1970s, complete with a ton of ads on either side of the editorial!

The 1940 issue featured in AP 21 April got me thinking about the problems photographers faced back then, with shortages of film and paper as well as restrictions on what could be photographed.

Perhaps some of your readers who lived through those years could share their experiences of pursuing their hobby in wartime.

Stuart Neville

Left out in the cold

There's enough written about bias of one sort or another in this world without camera makers adding to the issues. To be blunt, they have always favoured the right-handed, not us fewer lefties.

I learned to adapt by producing grip handles of my own, which give good balance and make carrying easier. A number of people have asked what I'm using, which has led me to give a guick demo on their camera.

So kit makers, why aren't you selling left-hand grips? There's a need for products for us lefties and we have the money to spend. **Jerry Scott**

Jackie correction

I'd like to add a minor correction to Paul Varney's interesting letter (Inbox, AP 28 April), in that Bouvier was in fact Jackie's father. Her stepfather, my great uncle, was Hugh Auchincloss, who gave her away in marriage, and who fortunately turned down an offer to sell Hammersmith Farm to the US Navy in World War II.

Peter Collard



The UK's oldest and most prestigious photo competition for amateur In association with photographers

SIGMA is now open

Amateur Photographer of the Year Competition

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*FOR THE PURPOSE OF THE COMPETITION, THE DEFINITION TAMATEUR' REFERS TO A PERSON WHO EARNS 10% OR LESS OF THEIR ANNUAL INCOME FROM PHOTOGRAPHY OR PHOTOGRAPHIC SERVICES



Round three **Mono culture**

When we remove colour, the rules of composition, framing and lighting shift their parameters and require us to see the world differently. With everything pared back we can focus on the graphic elements of a scene. To hone your skills look at the work of monochrome masters such as Michael Kenna and Sebastião Salgado.

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Round Three **Mono culture**

Photographers working in black & white often say that colour is a distraction. When we remove colour from the equation, the rules of composition, framing and lighting shift their parameters and require the photographer to see the world differently. With everything pared back we can focus on the graphic elements of a scene.

Light is a key factor. When black & white and atmospheric lighting combine, the result is powerful. To hone your black & white skills look at the work of monochrome masters such as André Kertész, Michael Kenna and Sebastião Salgado. Toning is acceptable in this round.

Plan your APOY 2018 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in AP.

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Best of British	Britain	17 Mar issue	6 Apr	26 May issue
Fur and feathers	Wildlife	7 Apr issue	27 Apr	30 Jun issue
Mono culture	Black & white	5 May issue	25 May	28 Jul issue
Close encounters	Macro	2 Jun issue	22 Jun	25 Aug issue
Persons of interest	Portraits	7 Jul issue	27 Jul	29 Sep issue
Town and country	Urban and rural	4 Aug issue	24 Aug	27 Oct issue
World in motion	Movement	1 Sep issue	21 Sep	24 Nov issue
Travellers' tales	Travel	6 Oct issue	26 Oct	22 Dec issue

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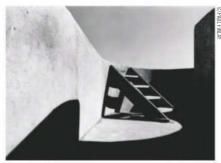
To enter visit www.amateurphotographer.co.uk/apoy

ROUND 3: PHOTOGRAPHY TIPS

Advice and ideas to help you on your way to creating prize-winning pictures



Remove chaos
Colour can be a
distraction, especially in
situations like this one
where the shirts of the
rugby players would
have been garish.
Removing colour draws
attention to the main
action and the players'
facial expressions.



Consider the shadows

Shadows play a vital role, creating bold shapes, lines, and even disguising unattractive elements. Here the photographer has made the most of the contrast, and the image has a strong graphic feel.

her of the Year

petition for amateur photographers



Minimalist compositions suit black & white. Here, four elements – cloud, hut, sea and sky – are beautifully balanced



In association with SIGMA





This month's prize

Win a Sigma dp3 Quattro and Sigma 1.2x FT-1201 conversion lens

The Sigma dp3 Quattro has a 39MP Foveon X3 CMOS sensor, which can output 5424x3616-pixel raw images. The sensor is similar to traditional colour film, in that its multiple layers capture all the information that visible light transmits, resulting in sharp resolution, realism and a 3D feel. The camera features a 50mm fixed lens with a fast aperture of f/2.8. The Sigma 1.2x FT-1201 Conversion lens fits on the front of the fixed lens, magnifying the focal length by 1.2 times and effectively turning it into a 60mm f/2.8 lens. The combined value is £1,049.98.



Try a frame within a frame

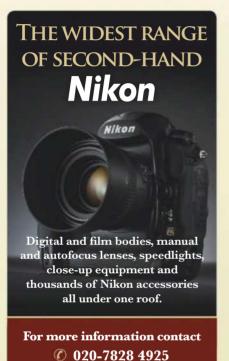
Landscape photographers often look for something to frame the action in a scene, be it the branches of a tree or a natural archway. This device can be effective in other genres, too.

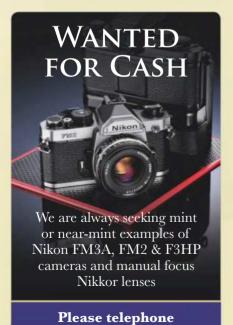


Search for patterns

Patterns can be particularly striking in black & white, but they can be quite dull if they are not broken up in some way. Here the photographer has allowed the people in black clothing to punctuate the neat diagonal lines.

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LOCATION GUIDE

Mells, Somerset

Mells and the Mendip Hills provide a photogenic array of colours in late spring, says **Jeremy Walker**



▼ Macro lens

The village of Mells itself has many opportunities for close-up and detail shooting so a macro lens, perhaps a 105mm, would be very useful.



▼ Telephoto zoom

For early-morning distant views, a moderate zoom such as a 70-200mm would be ideal. For those wanting a leisurely walk around with minimal kit you could possibly get away with not carrying a tripod (heresy!)





HIDDEN away in a small valley near the edge of the Mendip Hills, close to Frome in Somerset, lies the quintessentially English picturepostcard village of Mells. The village is dominated by Mells Manor, which is a Grade I listed building; the earliest parts of the house date back to the 1460s. The Horner family purchased the manor house in 1543, and though much of it was demolished in the 1780s, Sir Edwin Lutyens restored it in the early 20th century. The manor and its gardens are not open to the public, but do not let this put you off. There are superb views of the manor house and the impressive St Andrew's Church just a short walk out of the village on any number of well-marked public footpaths.

If you decide to take the path through the churchyard, take time to look around the church interior; but do find out if there are any services planned, so you can avoid walking into a wedding. I spent a peaceful hour or so shooting details one Saturday afternoon with just the occasional visitor for company. The statue of Edward Horner is well worth looking at, especially backlit through the stained glass

The village offers many opportunities for black & white detail shots Nikon D850, 24-70mm, 1/400sec at f/11, ISO 200

window. The churchyard has the potential for a few detail shots especially the textures of the big old door at the foot of the tower. As a point of historic interest the war poet Siegfried Sassoon is buried in the churchyard. The church is accessed via New Street which itself has numerous architectural details.

Apart from the quaint cottages on the main through road, Selwood Street, and those along Gay Street, there is the Walled Garden, a good location for detail photography (they are happy for tripods to be used). A short walk out of the village (about 400m) is a public footpath along the Wadbury Valley. On a misty morning this valley often traps and holds any lingering mist, which is great for shooting beams of light through the foliage.



Jeremy Walker

Award-winning professional photographer Jeremy Walker has been shooting landscapes, architecture and people for more than 25 years. See his work at www.jeremy walker.co.uk.



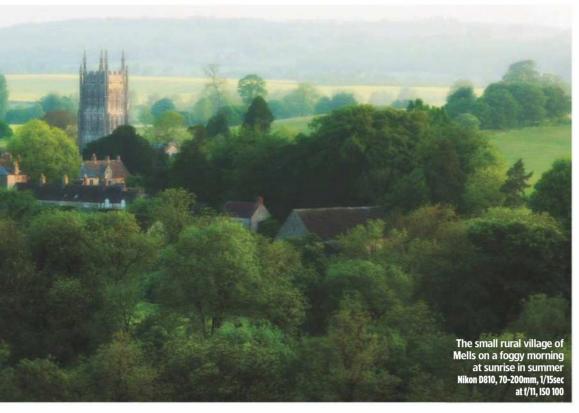
AWARD-WINNING COLLECTIONS FROM VANGUARD







Technique



Plenty of detail shots are to be had inside St Andrew's Church Nikon D850, 24-70mm, 1/320sec at f/11, ISO 1000

Beams of light through woodland on a misty morning in summer Nikon D810, 24-70mm, 1/4sec at f/11. ISO 64



Shooting advice

When to go

Mells is full of character and charm and there is plenty to see in a leisurely half-day. Spring is a great time to visit, as there's plenty of greenery and flowers bursting with colour. Early morning and late afternoon will offer the best light. The best view of the village is from the top of Knaptons Hill, accessed by a footpath from Top Road near the centre of the village and no more than a 10-minute stroll.

Food and lodging

The Talbot Inn does excellent bar food, and sitting outside on a sunny day in their courtyard or garden is very enjoyable. It offers bed and breakfast. The Walled Garden at Mells does light snacks and teas, and at the weekend does proper pizzas from a wood-fired pizza oven. In addition to being a good location to shoot as well. the Walled Garden also has a holiday cottage for rent. Mells village shop also has a small cafe and does excellent snacks, particularly the soup of the day, as well as tasty cakes.

How to get there

Mells is four miles west of the Somerset market town of Frome, approached via numerous routes along winding country lanes (time to bring out the sat nav!) or about 14 miles south of the Georgian city of Bath. Parking can be limited in Mells, especially on a weekend, but the best place to park is on the road along The Talbot Inn pub or near the village shop.







Applying for RPS accreditation means you can improve your skills and give your work more impact

s the world's leading photographic charity, The Royal Photographic Society offers its members (and non-members) a unique opportunity to further their knowledge and fine-tune their work by applying for a Society Distinction. An RPS accreditation is perfect for photography fans who wish to gain further advice and improve their work - and in some cases, further their career as well. Accreditation from the RPS certainly doesn't get any more prestigious, and members can apply for three levels of Distinction: LRPS (Licentiate), ARPS (Associate) and FRPS (Fellowship); the Society recommends that you apply for the LRPS first, unless you're an experienced photographer. All assessment events are held at the RPS Headquarters in Bath.

LRPS (Licentiate)

For the LRPS (Licentiate) Distinction, applicants must

show variety in approach and techniques, but not necessarily in subject matter. This is a demanding but achievable accreditation for most dedicated photographers.

Visit www.rps.org/ distinctions/lrps to learn more about the LRPS Distinction.

ARPS (Associate)

To become an Associate of the RPS, applicants will need to submit a body of work that demonstrates a high technical ability together with a comprehensive knowledge of their specialist category. The specialist categories for ARPS applications include Fine Art, Conceptual and Contemporary, Film, Multimedia, Natural History, Research, and Science and Travel.

Find out more about the ARPS Distinction at www.rps. org/distinctions/arps.

FRPS (Fellowship)

To become a Fellow of the RPS, applicants will need to

LRPS ASSESSMENT DAYS

The LRPS Assessment Davs have now been confirmed for the following dates: Tuesday, 5 June Wednesday, 6 June

Tuesday, 3 July Wednesday, 4 July Sunday, 16 September Tuesday, 2 October Wednesday, 3 October



show clear evidence of distinctive photographic ability as well as the highest technical standard, which shows an individual approach to their specialist category. In a similar way to the ARPS categories, the specialist categories for FRPS applications include Fine Art, Natural History, Conceptual and Contemporary, Film, Multimedia, Research, and Science and Travel.

See www.rps.org/ distinctions/frps for more information on how to get a Fellowship accreditation.

Get in touch

The Royal Photographic Society is above all an international, modern and forward-looking organisation with a distinguished past. The Society promotes photography and image-making by bringing the creative community together and seeks to help photographers, at all levels, to develop their skills.

To contact the Distinctions team email distinctions@rps.org or call (+44) 1225 325 733 (quote 'Amateur Photographer'). For more information, visit www.rps.org/distinctions



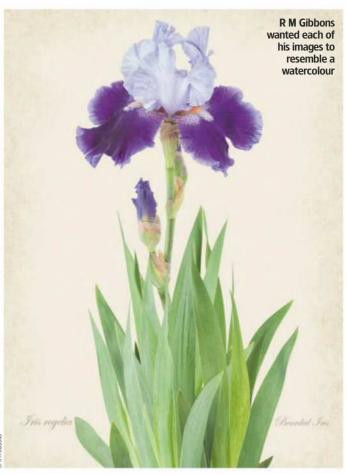


Robert Friel

Fine Art category

As a regular train commuter in to London, I am inspired by the ever-changing seasons rushing by. Enthused by the opportunities presented by mobile phone photography today, I challenged myself to record at least one image a day that reflected my mood and that of the landscapes passing by. Taking images through a train window does not lend itself to clear precise images, so I used the tools and processing 'in phone' to create an image that represented my feelings about that day.

The vibrancy of spring and summer echo bright positive moods, the warmer muted colours of autumn reflect the tiredness of travelling, while the gloom of darker days evokes the more difficult and challenging times.



FRPS Statement of Intent

R M Gibbons

Fine Art category

I have always been drawn to the beauty of flowers and I admire greatly the work of botanical artists. I can only wonder how they achieve such fine detail and almost photographic representation with watercolours and a brush. My panel, therefore, is my homage to the botanical artist.

My intent is that each of my images should resemble a watercolour and for a moment fool the eye. In the construction of my panel I've used a painter's approach, with great emphasis on observation and careful composition – spending much time slowly turning each flower or waiting for the critical moment of development before recording the image. Soft revealing lighting suggests a work created in daylight. A necessary uniformity in background is relieved by frame edges unique to each flower to offer authenticity through subtle ageing and to separate each image as an individual piece within the panel.



R M Gibbons's Fine Art panel is his homage to the botanical artist

Technique



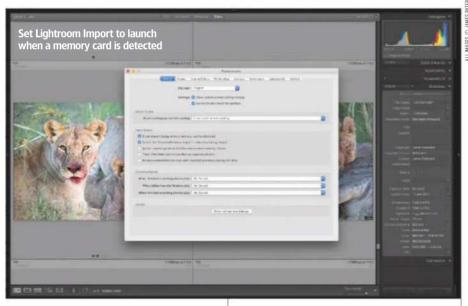
James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

Lightroom tips

Be more organised

Your Lightroom Library needn't be a 'Catalog' of errors, says **James Paterson**. Wise up and get it sorted with these 20 essential tips



What is the Catalog?
Lightroom's Catalog is the nerve centre of your image library. It stores data about where all your files are located, whether you've added ratings or other metadata, and it remembers every edit you make to an image without ever needing to save. If you move the location of the file then Lightroom won't be able to find it, so stick to a disciplined folder structure.

For simplicity, set the Lightroom Import to launch when you initially insert a memory card. This way you can get into the habit of downloading and importing at the same time. If the Lightroom Import doesn't automatically pop open when a card is inserted, go to Preferences> General and check 'Show import dialog when a memory card is detected'.

The Import dialogue is the gateway into Lightroom for your images, but it does so much more than this. Explore the settings on the right and you'll find useful options to apply presets on import, imprint copyright metadata, add keywords, rename files and more. The more we can do at this initial stage, the less organising we'll need to do later on.

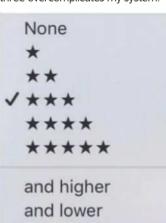


Keyword your shots at once Keywording can be a drag, so the best time to do it is when you first download and import photos from a memory card, when your enthusiasm for getting at the images will be at its peak. Spend a few seconds typing specific things like location, subject matter, people, job numbers, or anything else that will make the images easier to locate later.



Have a systemI use a star rating system. My

1-star rating is for photos I like, but know require extra work - like an HDR, composite or panorama stitch. My 2-star rating is for standalone images I think have potential; and then I go through these again, making my absolute favourites into 3 stars. I rarely use 4- or 5-star ratings, as I find that any more than three overcomplicates my system.





Structure your folders

When the Import dialogue pops up on insertion of a memory card, choose the Copy option at the top and specify a location and folder to copy the images to. As Lightroom is doing the organising, we don't need a complicated folder structure, so make folders with a short descriptive name and shoot date.

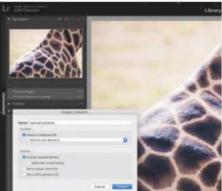
Rating your photos
Rating your images makes it easier to identify, filter and find them later. There are a few options for ratings. You can either add a star rating from 1–5 (hit the number keys) choose a simpler Flagged (P) or Unflagged (U) rating system, or go for colour ratings (red 6, yellow 7, green 8, blue 9).

√ only



9 Use Collections

Your folder structure is the place where your image files are stored in Lightroom, but the heart of your Lightroom library should be your Collections and Collection Sets. A Collection is similar to a folder, but not. It doesn't affect the location of files in your actual folder structure, instead a Collection simply allows vou to collate lots of images however you like.



Delete the duds
Save space on your hard drive by
deleting the photos that you're never going to
need. I delete only the absolute duds – those
that are out-of-focus, badly exposed or where
the flash failed to fire. I rate these with an X for
rejected, then select them all, right-click and

choose Delete > Delete from Disk.

Must-know shortcuts
You don't need to know loads of shortcuts to get by, but a few really help. Hit G to view grid mode when in the Library. Hit D to take the selected image into the Develop module. Hit \ to toggle between before/after views. Right-click the panels to enable 'Solo Mode' so that they auto-collapse.

No need for duplicates Images can have multiple uses and themes so it's often tricky to categorise them as one thing, and with Collections we don't have to. Images can appear in as many Collections as you like without the need for memory-hogging copies of the file. So for example, a close-up of a giraffe skin might appear in collections for 'Wildlife', 'Natural patterns', 'Favourite textures' and anywhere else that you fancy.



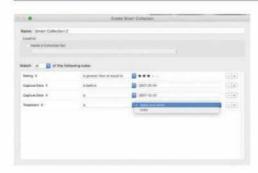
It can be hard to stay on top of image library organisation, and doing it all the time takes discipline. If you're suffering from organising fatigue, then try this. Set up a collection called something like 'Temporary' or 'To Do' then dump all your unsorted images in there for a rainy day.

Adding to a collection
Use Collections to separate your
favourites from the rest. After rating and
filtering your best shots, highlight them all
then hit the plus in the Collections panel

on the right. Give your Collections a name and choose a Collection Set to house it. You can also right-click existing Collections and 'Set as Target Collection' then hit B to add any photo to it.

15 Journey through the modules

One of the reasons why Collections are so useful is that the panel runs throughout the list of Lightroom modules. So after grouping a set of pictures we can take the Collection on a journey through the Develop module, then if we like onwards to the Print, Book, Slideshow or Web modules.



16 Create Smart Collections

Smart Collections will create Collections for you, based on image criteria. You can't add or take away photos, but rather choose a set of parameters to seek out images from your library, such as all your black & white three-star photos shot in 2017. Once a Smart Collection is set up, any newly imported images that fit the criteria will be automatically added to it.



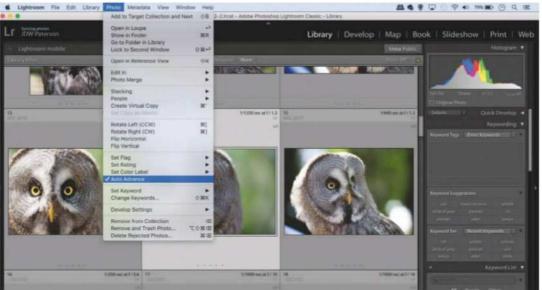
17 Intelligent searches

Lightroom CC (LR Classic's cloud-based sibling) features an intelligent search option that is able to recognise the content of images based on machine learning – so it can recognise a dog, a landscape, even a penguin, without any need for keywording. Unfortunately it's not made it to Lightroom Classic yet. But there may come a point in the near future when a good part of our library organisation can be automated. Hooray!

Lightroom CC has an intelligent search option that recognises content of images

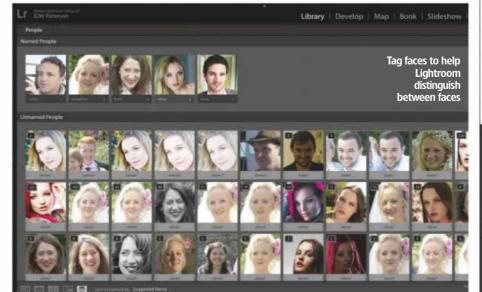
18 Enable Auto Advance

Under the Photo menu you'll find a feature called Auto Advance. When enabled, Lightroom will automatically jump to the next image every time you add a rating, so you don't have to hit the arrow key to advance manually. Similarly, add the Shift key to your rating shortcut (eg, Shift+3 for three stars) to advance in the same way. It might only save a second or so but, when you do a lot of image editing, those seconds all add up.



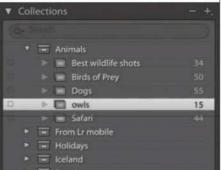
19 Use Face-aware featuresLightroom is able to distinguish between faces, which can be a real time-saver when organising your people photos. In the Library module click the face icon at the

bottom to start searching for faces. Tag a face with a name then right-click it and 'Find Similar Faces'. Then you can simply confirm other photos of the same person in the 'Unnamed People' list that appears.



20 Organise with Collection Sets

Collection Sets do not contain photos, but instead let you group collections together so that the Collections panel stays tidy and navigable. You could have collection sets for specific places, types of shoot, specific camera gear you've used, or anything else you like. Click the plus icon in the Collections panel to make a new set. When making a fresh Collection, you can designate a relevant Set in the New Collection dialogue.



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РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

At a glance £1,999 body only

24.2-million-pixel full-frame Exmor R CMOS sensor

100-51,200 (50-204,800 extended)

693 points (phase-detection AF)

10fps continuous shooting

Dual SD slots

4K video at up to 30p (100Mbps)





Sony's A7 series goes from strength to strength. Michael Topham looks at how the A7 III redefines affordability in the full-frame market

For and against



Represents excellent value for money



Vastly improved battery stamina



Fast and responsive autofocus system



Revised button layout for intuitive control



AF point illumination could be improved



Convoluted menu system



Thin plastic port covers aren't weather sealed

Handles poorly with large gloves in cold climates

Data file

Sensor

Output size Focal length mag Lens mount

Shutter Speeds

Meterina

Exposure comp **Cont Shooting** Screen

Viewfinder AF points

Video External mic Memory Card Power **Battery Life** Dimensions Weight

24.2-million-pixel full-frame Exmor R CMOS

6000x4000

Sony E-mount 30-1/8000sec + bulb

100-51,200 (standard) (50-204,800 extended)

Multi, centreweighted, spot, average, highlight +/-5EV 0.3EV steps

3in, 921k-dot touchscreen 2.36 million dots, 0.78x magnification

693-point phase detection 4K (3840x2160), 30p (100Mbps) Yes, 3.5mm stereo

2 x SD, SDHC, SDXC NP-FZ100 Li-ion 610 (EVF) 710 (LCD)

126.9x95.6x62.7mm 650g (with battery & memory card)

t feels like only vesterday that Sony introduced the revolutionary A7 and A7R - yet here we are looking at the third iteration of the company's most basic full-frame model. Since 2014's A7 II, we've seen Sony introduce innovative technologies, refine the design and deal with concerns about the extent of the full-frame E-mount lens range.

For those after a highly versatile and more affordable full-frame camera than the A7R III or A9, the A7 III looks very appealing. It incorporates many of the niceties of the A7R III and A9 at a price of less than £2,000. Don't be fooled by the 'basic model' status that Sony gives it: we're looking at a very capable camera indeed.

Features

As with the A7 and A7 II, the A7 III is equipped with a 24.2-million-

pixel full-frame sensor. The difference is that it's an entirely new chip that benefits from backsideilluminated architecture. Sony says this provides an improved noise response at high sensitivities and delivers an impressive 15 stops of dynamic range at base ISO, allowing vast amounts of highlight and shadow information to be recorded into the camera's 14-bit raw files. The maximum sensitivity now extends to ISO 204,800, just like the Sony A9, giving it a two-stop advantage over the A7 II. At the low end of the sensitivity scale, the A7 III can shoot down to ISO 100, with ISO 50 also available in extended settings.

The sensor is supported by a powerful Bionx X processor and the same front-end LSI that has helped many of Sony's latest cameras to shoot faster and handle vast volumes of data more





efficiently. The speed at which it can shoot continuously with autofocus and exposure adjustment has soared to 10fps from a pedestrian 5fps on the A7 II. Those who shoot fast-moving subjects will also appreciate the improved buffer, which allows as many as 177 JPEGs, 89 compressed or 40 uncompressed raw files to be taken in a burst. Although it has nothing on the A9's burst and buffer capabilities, the A7 III is certainly no slouch when it comes to speed, and by employing the fully electronic shutter, it's possible to shoot silently.

The headline feature of the A7 II was its five-axis in-body stabilisation. This advanced IS system carries across to the A7 III and means that, as well as being able to compensate for the common pitch and yaw movements, it adds corrections

for movements of the camera vertically and sideways, with the fifth axis corresponding to the rotational correction around the lens axis. By refining the algorithms of the IS system, the A7 III offers up to five stops of stabilisation compared to 4.5 stops on the A7 II.

Turning our attention to autofocus, the 117 phasedetection and 25 contrastdetection points on the A7 II have been replaced by a superior arrangement of 693 phasedetection points and 425 contrastdetection points that cover 93% of the frame. Autofocus is further improved by employing the same AF advancements as that used in the Sony A9, resulting in an autofocus acquisition speed that's claimed to be twice as guick. The combination of fast image sensor readout and Sony's steadfast AF

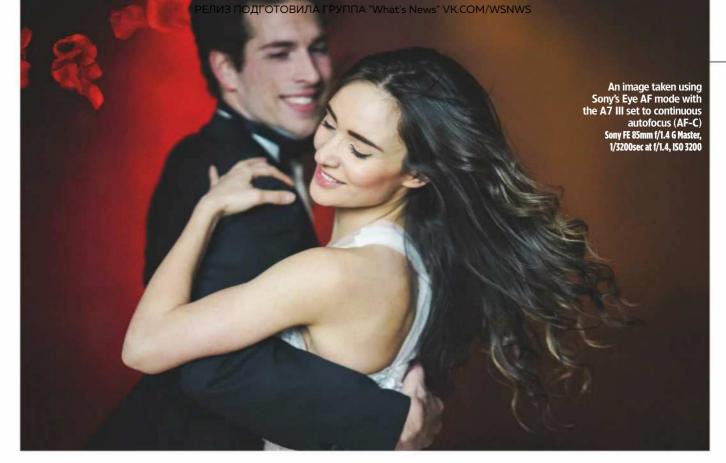
tracking was incredibly impressive on the A9 and if the A7 III is anywhere near as good, I expect it to lock on to unpredictably fast-moving subjects with ease. The advanced AF algorithms allows the camera to focus down to –3EV for more reliable focusing in dark situations, and anyone wishing to focus fast and accurately using A-mount lenses can do so by purchasing the optional Sony LA-EA3 mount adapter (£130).

Other improvements on the A7 III are found at the rear, where a 2.3-million-dot EVF with 0.78x magnification and 3in, 922k-dot LCD touchscreen take pride of place. The EVF has a lower resolution than the A7R III, but is complete with Zeiss T* coatings to reduce reflections. As for the touchscreen, this allows users to focus by tapping the display or dragging their thumb over the

screen's surface when the camera is raised to the eye. The implementation of the touchscreen could be improved further, though, which I'll touch on in more detail shortly. With regard to the manoeuvrability of the screen, it tilts upwards by 107°, and down by 41°, providing reasonable flexibility when composing.

Build and handling

The design of the A7 III falls in line with the Sony A7R III and A9. Viewed from the front, it looks very similar to the A7 II, with the new badge being the only obvious difference. Study the A7 III a little closer, though, and you'll notice there's a lot more to it – such as the enlarged handgrip. Not only does this make it that little bit more comfortable to wrap an average–sized hand around, it also allows the body to



accommodate a newer. larger battery. As any user of an A7-series camera with the older-style NP-FW50 will tell you, battery life was shockingly poor to the extent that several spares had to be carried at all times. With the A7 III's NP-FZ100 battery. you can shoot up to 610 shots using the EVF, or 710 shots using the screen - a notable improvement. For more shooting stamina, there is the option to attach Sony's VG-C3EM battery grip (£329). The beauty of the A7 III's body being the same size as the A7R III and A9 is that all three models accept the same grip and it can easily be swapped between them. Unlike some grips, which only accept one extra battery, the Sony grip accepts two NP-FZ100 batteries, and is made of the same magnesium alloy as the body.

There has long been some uncertainty as to whether Sony's A7-series cameras can match a pro-spec DSLR in terms of weather sealing. To give it a fighting chance, this new body is fortified by a lightweight, high-rigidity magnesium-alloy top cover, front cover and internal frame. Major buttons and dials are sealed, and this sealing extends throughout the body to prevent dust and moisture creeping in. Sony does say it's not guaranteed to be 100% dust and moistureproof. However, as I discovered, it came to no harm when faced

with a persistent rain shower. The matte-black speckled finish is a lot smarter than the clean, smooth semi-gloss black finish of the original A7, and the texture of the rubberised grip offers good adherence in your hands when they're wet. By moving the poorly positioned movie-record button on the A7 II just above the right corner of the screen, it has freed up space for a larger memory card slot door. Behind this, you'll find two card slots, one of which is compatible with the faster UHS-II standard. The two loaded cards can be configured as you like; you can back up files to each card simultaneously, record different file types to the two card slots, or tell the camera to switch across to the second card after the first fills up.

There are plenty of other changes at the rear of the camera. A new exposure-lock (AEL) button is located just below the exposurecompensation dial, a new AF-ON button resides nicely to the left of it, and a new custom button (C3) is added beside the main menu button. The focus-point joystick that we welcomed on the A7R III and A9 also replaces the old AF/ MF switch and AEL button. This transforms the operation of shifting the focus point around the frame for the better, making the camera feel far more intuitive to use when you're working quickly. Depressing the joystick with your thumb returns the focus point

back to centre in an instant and in playback mode it mimics the same functions as the four-way controller. Beneath the AF joystick you get a larger rear dial that protrudes further from the body. It's less fiddly to use than the small rear dial on the original A7 and A7 II and makes the job of cycling through images more enjoyable – just avoid accidentally depressing it at the same time or you're likely to load the volume settings or change the display view.

Recently, we've seen a few camera manufacturers introduce top-plate LCD displays to their latest mirrorless models, but Sony isn't one of them. Custom buttons and the exposure-compensation dial take up the space on the top plate where a small LCD could be introduced. It'll be interesting to see if any of the current competition in the mirrorless market influences Sony to make a change when it comes to designing the top plate of its fourth generation of A7-series cameras. Personally, I don't see it being a deal breaker that the A7 III doesn't feature a top-plate display as the screen can be flipped out and referred to. However, the millions of DSLR users who are used to glancing down at exposure settings when the camera is resting around the neck are likely to disagree.

The design, layout and handling have come a long way from where the A7-series began and you

really do get a good sense of the improvements made on the A7 II. There's a great deal to like, but it's still not perfect: the exposure-compensation dial still only allows control up to -/+3EV and the plastic doors at the side are flimsy and don't offer any weather resistance. The body is likely to be more than robust enough for most, but I wouldn't go as far as to say it's built like a tank or is the



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in cold climates. Thick gloves are tricky to squeeze in between a large lens and the grip, plus the size of the buttons make operation in cold weathers guite a challenge.

Performance

The A7 III offers a sensational spec for the price. The more you use it, the more you realise just how capable a camera it is.

When I tested the A7 II three vears ago. I was underwhelmed by its autofocus tracking, and found it was far happier with slow and steady subjects than those that were erratic or fast. I'm glad to report the A7 III is in an entirely different league when it comes to acquiring focus on moving subjects, and we have the evolved image-processing system and impressive AF algorithms it inherits from the Sonv A9 to thank for that. With the focus mode set to continuous (AF-C) and the focus area set to Zone. I had a high hit-rate of pin-sharp shots of a fast game of rugby using the Sony FE 70-200mm f/2.8 G Master lens. The autofocus system locked on burst after burst and had no difficulty keeping pace with players running towards the camera at speed. Further testing of the focus system at a horse-racing event confirmed that the A7 III is more than up to the job of acquiring focus at the speed that one needs when shooting unpredictable action or sport. Furthermore, the

AF-ON button ties in extremely well with the fast AF response and high-speed shooting capabilities, underlining that Sony has listened and responded to criticisms about the previous two generations.

Sony's signature Eye AF mode demonstrated that it's highly effective for portraiture, too, and showed no hesitancy detecting eyes in the frame to ensure they are the point of focus. Another advantage the A7 III has is that Eve AF is now supported in AF-C mode, not just AF-S only as with the A7 II. This, combined with the improved AF speed, makes it easier to shoot a sharp portrait of someone who is moving, even if the person looks down and away from the camera or is backlit with his/her face in partial darkness.

While the above is all well and good, there is one underlying issue that Sony has yet to address. As is the case with the A7R III and A9, the focus point is once again represented in dark grey, which is near invisible at times. Shoot at night, or in conditions where the scene is predominantly dark, and you'll instantly become aware of the problem. The focus point does illuminate green when focus is achieved, but I know I'm not alone in saying I'd like to see the outline colour of the AF point changed to orange to make it more visible, in the same way it is when you use the screen to focus. We've waited for firmware updates

Focal points

The enhancements that have been made make the A7 III an accomplished performer

Anti-flicker shooting

Flicker from fluorescent and other artificial lighting is detected by the camera, and the shutter action is timed to minimise its effect on still images. This mode helps suppress exposure and colour anomalies at the top and bottom of images shot at high shutter speeds, as well as exposure and colour inconsistency between continuous shots.

FE 4/24-105 G OSS

Rating function

Star ratings can be applied to still images during review playback. This function and a protect function to prevent accidental image deletion can be assigned to any of the custom buttons.

4K video

The A7 III records 4K video internally, usina 6K full pixel readout for high-quality footage. It also supports Hybrid Log Gamma for 4K HDR output, along with S-Log2 and S-Log3 gamma modes to retain high dynamic range.





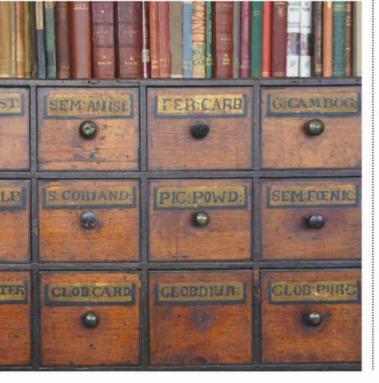
Microphone and headphone ports are built-in. A third plastic cover grants access to a USB 3.1 socket and Micro USB terminal for power supply or tethered operation using Sony's Imaging Edge Software.

AF area registration

AF-area registration allows frequently used focus point settings to be memorised and assigned to custom buttons for fast, convenient recall.

AF tracking sensitivity

AF-tracking sensitivity governs how the camera reacts to subjects that move outside the focus area. It's set to 3 (Standard) as default but can be raised to 5 (responsive) or lowered to 1







Customisation of controls

Sony's A7-series has gained an excellent reputation for offering photographers a high level of customisation in the past, and the A7 III is no different in this regard. Head to custom operations in the main menu and you'll find there are as many as 81 functions that can be assigned to no fewer than 11 custom buttons (which Sony refers to as keys) dotted around the body. Functions can be assigned to stills, movies and playback sets, and the way in which the front and rear

The A7 III introduces a new C3 custom function button to the

left of the electronic viewfinder

resim from

command dials operate can be reversed if you'd prefer the front dial to control shutter speed and the rear dial to control aperture.

The function menu, which is loaded by hitting the dedicated Fn button, is a great way of quickly accessing regularly used settings and can save vital seconds trawling through the extensive main menu to find what you need. This too can be customised to your liking, but we're not yet at the stage where the icons and settings intertwine with touchscreen control.

The easiest way of navigating the

settings from the function menu is to use AF toggle, which lies directly above the Fn button. If you'd prefer to create and arrange your own menu based on the settings you regularly use, this is simple enough to do from the My Menu.

to address the issue, but as things stand we're no closer to a solution or acknowledgement that this has been an oversight.

As for the five-axis image stabilisation system, its effect is so powerful, you can clearly tell when it's switched on or off. With a sound handheld technique and a soft press of the shutter, you can expect sharp shots down to 1/3sec using a fairly wide focal length lens. Use a longer, heavier zoom such as a 70-200mm and consistently sharp handheld shots can be achieved down to around 1/25sec if you have a steady hand and brace the viewfinder up against your eye.

With lenses that are optically stabilised, such as the Sony FE 24-105mm f/4 G OSS that was supplied for review, SteadyShot is controlled from the lens. Whereas with non-stabilised lenses it's activated from the camera. For convenience, I assigned SteadyShot to a custom button. Using the IS system while filming a series of short video clips resulted in handheld footage that looked very smooth and far less jolty than when it is switched off. It's no replacement for a dedicated gimbal, but knowing you can achieve seamless, shake-free footage straight out of the camera without an additional support is reassuring.

Equipping the A7 III with a lower-resolution EVF than the

A7R III and A9 is one way in which Sony has managed to keep the price of the body under £2,000. The resolution of the EVF is not to be sniffed at, but having tested a few cameras recently that sport a higher resolution, the difference, particularly in the way fine detail is rendered, is noticeable. Having the option to review shots via the EVF is particularly useful in bright sunlight, and the way you can double-tap the screen at the same time and move about the image to check focus and sharpness with great accuracy is very well received. The same is true for the way you can reposition the focus point with your thumb on the screen when the EVF is raised to your eye. It's very responsive, but with your index finger resting on the shutter, it is a stretch to shift the AF point to the left side of the frame.

The sound of the mechanical shutter is on the loud side. To be more discreet in your approach, you can switch to silent shooting mode, but this doesn't automatically mute audio signals such as the AF beep. To do this, you'll need to head into the main menu. The menu is colour coded, but as I've said many times before in A7-series camera reviews, it's not easy to find what you need in a hurry. Ideally, it needs to be simplified, with the option to select, swipe and adjust settings using the touchscreen.

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Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details.





Unlike the A7R III, which leaves out the low-pass filter, the A7 III is equipped with one. This is implemented to reduce the effects of aliasing and moiré. Fitting a sensor with a low-pass filter might not be seen as the done thing any more, but the results from our lab testing demonstrates the A7 III is capable of producing more than adequate detail with one installed. At the time of testing, the A7 III's raw files were not supported by Adobe Camera Raw or Lightroom, so our files were run through Sony's Imaging Edge software before they were critically analysed.

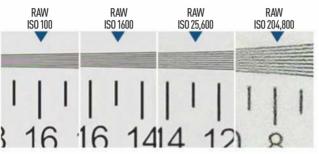
Resolution

The A7 III's sensor resolves a similar level of detail to the A7 II and A7 – unsurprising, given all three have the same 24MP resolution. At ISO 100, the sensor resolves around 3.200l/ph. As you start to hit ISO 800, the detail drops below this figure to a still-respectable 3,000l/ph.

Detail remains well preserved when you push higher sensitivity settings, with 2,800l/ph being resolved at ISO 6400. As is to be expected, detail beyond this point reduces. That being said, it still manages 2.600l/ph at ISO 25,600 and 2,400l/ph at ISO 51,200.



Here we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

Our diorama testing reveals that the A7 III performs slightly better than its predecessor at high ISOs, thanks to its backside-illuminated architecture. Noise-free images are produced between ISO 50 and ISO 1600, with luminance noise only creeping into raw files from ISO 3200. Pushing to ISO 12,800 or ISO 25,600 can achieve very acceptable results with a little noise reduction applied in post. Colour remains vivid between ISO 50 and ISO 12,800, with barely any drop in saturation at ISO 25,600. Increased noise and loss of detail is obvious at ISO 51,200, however, so ISO 25,600 is the limit I'd happily push to in Auto ISO or use in a low-light situation.





RAW ISO 25,600



RAW ISO 800



RAW ISO 51,200



RAW ISO 6400



RAW ISO 204,800





With the Alpha 7 III, Sony has hit the sweet spot in terms of what many photographers want from a full-frame model that falls under £2,000. The criticisms we previously made about the A7 II - notably the colour accuracy of its EVF, lack of silent mode, poor battery stamina and sluggish focusing on erratic subjects have all been ironed out. and the superb 693-point AF system and effective in-body stabilisation system merge well with the improved control layout. It doesn't rattle out a continuous burst at the same blazing speed as the Alpha 9, nor does it deliver the same high resolution as the Alpha 7R III, but it succeeds at doing what a great all-rounder should do, which is to perform outstandingly well when challenged by a variety of subjects and scenarios.

Within a few minutes of picking up and using the A7 III, you realise how far it has come from the A7 II and how much more complete it feels. From an operational perspective, it's more intuitive to use, it happily keeps pace with unpredictable subjects, and combines all of the above with sensational image quality in its raw files, even at high ISO. I have a few doubts about the lack of weather sealing round the accessory ports, the grey-outlined AF point peeves me a bit, and the touchscreen could be better executed to include menu control, but these are relatively minor quirks on what is an astonishingly good and well-equipped mirrorless camera.

When you take into consideration that it's smaller, lighter, faster and more sophisticated than the Canon EOS 6D Mark II, Nikon D750 and Pentax K-1 Mark II, there's no denving that it's the most attractive full-frame camera offering the best value for money at its price point right now. It has the power to be a DSLR killer and as well as appealing to newcomers to full-frame, it'll influence many photographers to make the switch to mirrorless and shoot with Sony.

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10



Reverse ND filters



'Diamond Beach' near Jökulsárlón Glacier Lagoon in Iceland is a photographer's paradise: a black sand beach stretching as far as the eye can see, littered with blocks of glistening ice - a genuinely unique location. I'm fortunate enough to have visited it on a number of occasions, but the weather in Iceland is unpredictable, to say the least and it's rare that my visits seem to coincide with good light. This particular morning was en exception, however; the horizon was clear at dawn and there was enough high cloud in the sky to catch the colour from the rising sun.

One of the problems with shooting at sunrise and sunset is that the brightest part of the scene is on the horizon. Using traditional graduated filters is therefore tricky, as they are darkest at the top and fade gradually towards the transition zone - meaning they are not always as strong on the horizon as they need to be. LEE's Reverse ND filters solve this problem by being darker on the horizon and then fading towards the top of the filter. The transition zone is well-judged, being strong enough to control the light but soft enough to blend in to the horizon unobtrusively. For this shot, I chose a 3-stop Reverse ND, and the result is a natural-looking sky, even with the bright sun climbing above the horizon.



Mark Bauer markbauerphotography.com



0.9 Reverse ND (3 stops) 1.2 ProGlass IRND (4 stops) Fuji GFX 50s, Fuji GF 23mm f/4, ISO 100, 2.1 seconds at f/16

The Reverse ND range, available for the Seven5, 100mm and SW150 systems



0.6 Reverse ND filter (2 stops) 0.9 Reverse ND filter (3 stops) 1.2 Reverse ND filter (4 stops)



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- 3.2in, 1.62-million-dot LCD



Video star

When the Panasonic Lumix GH5S was launched, some people were puzzled. **Jon Devo** unpicks the differences between this new model and the GH5

here are some things we need to make clear about the Lumix GH5S. Firstly, it's not an update of or replacement for the GH5. There are some distinct differences between the internal functions and features of the two bodies, but they share a lot in common on a superficial level.

With the ability to record professional standard Cinema 4K 10-bit 4:2:2 video at up to 400Mbps, variable frame rate video for

dramatic slow-motion footage, flat V-log and HLG modes, both the Lumix GH5 and GH5S are designed to appeal to those who shoot video. However, the GH5 sports a high-sensitivity 20.3-megapixel Micro Four Thirds Live MOS sensor with a pixel pitch of 3.34 microns, 12fps continuous shooting, 6K-photo mode and IBIS, making it a superb all-rounder for photographers with video as a secondary interest. But responding to feedback from

professional videographers and production companies, Panasonic decided to tilt the balance of the GH5S significantly more in favour of video-focused users.

Optimised for video pros

The GH5S has a slightly larger than Micro Four Thirds 12.5MP multi-aspect sensor, with a pixel pitch of 4.51 microns, which offers 10.2MP crops within the standard Micro Four Thirds imaging circle. The advantage of this is that the field of view is not cropped when recording native 17:9 ratio DCI and UHD 4K video, with the additional benefit of improved image quality and low-light video performance.

The camera's low-light capabilities are further bolstered during video recording due to its advanced circuitry, allowing for Dual Native ISO or 'Dual Gain' in pro-video jargon. This dual-ISO technology is borrowed from Panasonic's professional Varicam cameras and helps to minimise noise generation by using two sets of circuits to optimise the imaging signal before gain processing. The practical advantage is that the GH5S has a maximum ISO of 51,200 and can be switched manually between LOW (ISO 160-800/Native 400) or HIGH (ISO 800-51200/Native 2500). The GH5S can also autofocus in low-light conditions as dark as -5EV with Live View Boost to improve visibility electronically during composition.

The most controversial difference between the two cameras is the omission of Panasonic's celebrated in-body image stabilisation from the GH5S. But it was left out for good reason. Leaving out IBIS not only makes

Testbench In the field





the GH5S lighter by 65g without making any changes to the physical dimensions of the body, it also allowed Panasonic to use the additional space to install the larger sensor. The main reason for removing IBIS was that most high-end and professional productions use external stabilisation and need the sensor inside the camera completely locked down to avoid unwanted movement.

Suitability for photographers

So with all of that said, the question remains, is the Panasonic Lumix GH5S a camera that is worth consideration for stills photographers?

Built to withstand regular daily use in a wide variety of environments, the GH5S has a magnesium-alloy full diecast front and rear construction, with comprehensive sealing to protect it against dust and splashes. In addition, it's freezeproof down to -10°C. Having used and enjoyed every Lumix GH-series camera since the DMC-GH3, the GH5S is ergonomically superb for the most part, albeit a little chunkier than most other mirrorless cameras. DSLR users will find that the size of the GH5 body alleviates concerns about mirrorless cameras being too small and fiddly.

The body is awash with buttons, including five customisable function buttons, dedicated buttons for white balance, ISO and exposure compensation, as well as separate drive and mode dials. Such a comprehensive number of controls is welcome, especially for those who don't enjoy sifting through menus to continuously make changes. But it's not perfect. While the camera's rubberised control knob is perfectly placed for moving the focusing area while composing your shots, the camera's anodised red metal record button is awkward to access when holding the camera to one's face. Of course, if your focus is taking pictures, this won't be as much of an issue as I found it. Loften shoot both stills and video with

the same camera, which is one of the reasons why I particularly enjoy the fact that the GH5S offers two UHS-II SD card slots. I can set one to capture my video content and one to capture the stills.

During my time with the GH5S, I tried to restrict myself to using it solely for taking pictures. I set it up for stills, mapping all of my preferred settings to its Fn buttons. I also set Custom 1 on the mode dial to 240fps Full HD video, because it produces fantastic slowmotion footage. Having used the GH5, I found the GH5S a touch slower when autofocusing in good light, although it did surpass its stablemate in lower light. As expected, the



The GH5S captures low-light scenes with faithful colours Leica DG Macro Elmarit 45mm f/2.8, 1/100sec at f/2.8, ISO 800



Tracking a skier at 1/30sec without in-body image stabilisation is tricky, but Lumix OIS lenses counteract up-anddown movement when panning Leica DG Macro Elmarit 45mm f/2.8, 1/30sec at f/20, ISO 160



GH5S hunts less when shooting stills in low-light conditions. Most photographers will rue the exclusion of image stabilisation from the GH5S, but this is negated slightly by the fact that many of Panasonic's Lumix lenses offer Power OIS for optical stabilisation. Power OIS offers two axes of stabilisation, counteracting up and down movement when panning, and general left/right camera shake. When using Power OIS-enabled lenses, I was able to handhold shots right down to one second with usable results from still subjects. Without Lumix stabilised lenses I wouldn't get anything shareable lower than 1/10sec. However, I do have particularly steady hands.

With slightly larger pixels compared to its cousin and a more advanced signal path, the GH5S does offer an extended range and performs better at higher ISO sensitivities. However, from ISO 6400 and up, still images become painterly and lose their detail as the camera battles noise. There is noticeably less noise than I'd have expected from a Micro Four Thirds camera, but the noise reduction becomes so heavy-handed that I don't enjoy the results at anything above ISO 6400. Even at ISO 6400, I think the noise reduction is still

'When using Power OISenabled lenses, I was able to handhold shots down to one second with usable results'

a little too strong and may only look good in a live music/concert setting, as increasing the contrast to get the 'gig look' tends to mask poor detail reproduction.

It was particularly in low-light shooting conditions that I expected to see a marked difference in performance from the GH5S. But while it is decent, I can't say it was significantly better than the GH5. And that camera offers the comprehensive combination of five-axis in-body stabilisation and Dual IS when combined with Lumix Power OIS lenses.

The million-pixel Achilles heel

Carrying an oversized Micro Four Thirds sensor, the GH5S has a lower 10.2MP resolution compared to the GH5. This allows it to have larger pixels, with greater pixel-level dynamic range. That's the reason the GH5S offers 14-bit raw files vs the GH5's 12-bit file. The trade-off is that the GH5S is slower when shooting a continuous burst of full-res images, offering 7fps with AF vs 9fps from the GH5. But it can be switched to 12-bit raw mode, in which case you can get 8fps from the GH5S with continuous AF.

I often tell aspiring photographers that megapixels don't make the masterpiece, and for the most part, I stick by that advice. My first digital camera, the Sony DSC-R1, offered 10.3MP back in 2005. I propelled my transition from film to digital, and subsequently my career, with that camera. But the world has moved on rapidly in the past 13 years. Even mid-tier smartphones offer resolutions upwards of 12 megapixels as standard now. And while I restate, megapixels are not everything, it is in resolution where I feel the GH5S is exposed. Its picture quality isn't noticeably better than the GH5 at higher ISO sensitivities, when images from both cameras are displayed at the same size.

The decider

Ultimately, while I would highly recommend the Panasonic GH5S for video-focused creatives, it simply doesn't make sense as an option for those for whom photography is their primary pursuit. When the camera was announced, less than a year after the GH5, many wondered if it was worth upgrading to. The answer is a simple one when you consider that this camera isn't an update or upgrade to the GH5; it's a variant. If Panasonic had been in a position to release these two cameras simultaneously, the picture would have been much clearer. They are concurrent camera bodies; one is a great all-rounder for creatives who shoot both stills and video. The other is a highly specified compact camera system model for video enthusiasts and professionals who capture stills as a secondary endeavour.

Manfrotto Handgrip and Basegrip Ataglance

Andy Westlake tests Manfrotto's latest camera handle and accessory bracket

• £59.95 (£34.95 for Handgrip alone) • www.manfrotto.co.uk

MUCH as we serious photographers tend to scoff at the idea, there's no getting away from the fact that the vast majority of photographs are now taken using smartphones. And with the cameras built into the latest devices becoming increasingly capable, it's time to embrace the revolution and work out how to make best use of them.

However, smartphones have some clear drawbacks when used as cameras. Their flat, slab-like designs are universally horrible to hold in landscape orientation, and they also don't have shoe mounts for attaching accessories such as microphones or LED lights, which is a drawback if you want to shoot high-quality video.

Manfrotto's latest additions to its Twistgrip system aim to address these problems. Its Handgrip and Basegrip are designed to work with its eponymous smartphone clamp, providing a better hold of the device and a means of attaching accessories. Screw the Handgrip into the base of the Twistgrip clamp, and you end up with a means of holding even a large smartphone securely for shooting stills in landscape format. Add the Basegrip, and you gain twin cold-shoe mounts for a microphone and LED light. The grip also gives vastly better ergonomics for shooting video.

The usefulness of these accessories isn't limited to working with smartphones, though. You could also use them with pocket compacts, or even lightweight mirrorless models, just as long as you stick to small lenses. Again, they'll probably be most useful for shooting video, but some photographers might also find them worthwhile for stills work.

Both the Handgrip and Basegrip are superbly made from lightweight aluminium, with a gunmetal finish that perfectly matches the Twistgrip clamp. The grip's rubberised covering and subtle notch for your forefinger afford a very positive hold, with the wrist strap adding an extra layer of security. All the components fit together really well, aided by anti-twist notches in the Basegrip at the two points where it can be attached to the Handgrip.

There are other camera handles and accessory brackets on the market, but Manfrotto's Handgrip and Basegrip stand out for their well-thought-out design and excellent build. The fact that each part is flat makes the set-up easy to carry around when disassembled, too. If you shoot a lot with small cameras or smartphones, particularly for video,

Shoe mounts

The Basegrip features two cold-shoe mounts at one end. on either side of the bar.

- Photo and video rig designed for smartphones
- Can also be used with small cameras
- Two cold-shoe accessory mounts
- Designed to work with Twistgrip phone clamp

Wrist strap

The Handgrip comes with a generous-sized, soft wrist strap for additional security.

Tripod socket

There's a standard ¼in thread in the base of the Handgrip.



The Handgrip can be purchased on its own, or with the Basegrip

Dual connection points

The Handgrip can be screwed onto the Basegrip at two points, either a half or quarter way along its length.

THE TWISTGRIP CLAMP

For when you need to attach your smartphone to a tripod, Manfrotto's Twistgrip clamp is one of the best of its type we've seen. Solidly constructed of aluminium, it can accommodate devices up to 85mm in width, has thick rubberised grips to hold your

phone securely, and folds flat for portability. It costs £46.95.



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Askthe Wexperts

Looking for a new camera or accessory and need some advice? The experts at **Wex Photo Video** are here to help. Contact us at **ap@timeinc.com** or on Twitter at **@AP_Magazine** and **#AskAP**



Low-light people flash photography

I really like photographing people and have been doing street photography for quite a few years. However, I've just recently started to photograph the streets at night, which has led to several commissions to photograph events at a couple of nightclubs. I have had to use a flashgun because it is so dark and there is so much movement, but I really need a flashgun diffuser. With so many on the market, are there any you could recommend that would work for this purpose and sit within my budget of £50? **Kevin Major**

Flash photography in low light can be very difficult, especially when the atmosphere is buzzing and subjects are moving quickly. I'd normally suggest the Lastolite Ezybox Speed-Lite 2 (22x22cm), which sits within your budget at £47. This mini softbox has lots of flexibility and produces a beautifully soft light, which is very flattering – a positive when photographing people who are dressed up on a night out. However, it's a reasonably large accessory and could easily draw unwanted attention, or be damaged or pulled from the flash. If you would like to consider something smaller, the Gary Fong Lightsphere can be picked up for £49.99. This collapsible device uses a flexible, ribbed sphere to diffuse light, while having a non-intrusive appearance.

Upgrading a D90 for weddings

I'm a wedding photographer and a few months ago upgraded to a Nikon D850 (which I love, by the way). My second camera is currently a D90, but I would like to upgrade it too. I can stretch to £1,850, but that's at the very top end of my budget. If I could find something suitable for a lower price, I'm hoping to put the money I save towards a new prime lens for shooting portraiture. I would like to use my second body alongside the D850 with a longer focal length lens. Do you have any suggestions as

to which camera body I should consider buying? **Douglas Flint**

Shooting weddings can test the best camera bodies and best photographers. As you use a D850, it makes sense to stick with a full-frame body, but maybe one with fewer megapixels. That way, your workflow won't be negatively affected after the event and you'll have a body that can handle extremely low-light situations, without too much threat of noise.

Our experts suggest



Nikon D750

This full-frame body offers 24.3MP on a newly designed sensor that works with the Expeed 4 processor for excellent, high ISO performance. A new AF module drives a 51-point AF system that delivers smooth focus, even down to -3EV. You can shoot at 6.5fps to help capture those blink-and-you'll-miss-it moments, and a tilting LCD helps to easily conquer those awkward angles. The D750 is available just under your budget at £1,749.

£1.749

- 24.3 MP full-frame sensor
- 51-point AF system
- 6.5fps burst shooting



Nikon's entry-level full-frame camera is significantly less expensive than the D750, available for just £1,299. A native ISO range of 100-6400 means low-light situations aren't an issue, and it can shoot at 6fps to capture moments of action. The 39-point AF system has nine cross-type points for increased accuracy and the viewfinder has 100% coverage so that shots are quick and easy to compose.

£1.299

- 24.3MP full-frame sensor
- Native ISO range 100-6400
- 6fps burst shooting with 39 AF points



Nikon D500

If you're really intent on purchasing an APS-C camera, I would recommend the D500. The crop factor will effectively increase the focal range of your lenses, and with 153 AF points and a 10fps burst mode, you've every chance of capturing those fleeting moments of action. Add to that a native ISO range of 51,200 for admirable low-light performance and the presence of a tilting rear touchscreen, and you'll be hard-pressed to find a more feature-packed body for £1,799.

£1.799

- 20.9MP APS-C sized CMOS sensor
- 153 AF points
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BLAST FROM THE PAST

lox 300

John Wade examines an unusual magazine-load 35mm camera

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Open the back of an Adox 300 to load a 35mm film and, where you expect to see the film plane, sprockets, space for a cassette and take-up spool, what you actually see is - nothing. The camera is devoid of all the usual internal devices that typify a 35mm camera.

That's because the film-loading mechanisms are actually in a separate, detachable magazine. The idea is you load the magazine first and then slot it into the camera. In this way, you can keep several magazines pre-loaded with different types of film and swap them mid-roll.

To prevent the film aettina fogged during the swap, a metal blind acts as a protective mask. Operating the camera's backlocking mechanism with a magazine on board also winds the blind out of the light path. Unlocking the camera to replace the magazine winds the blind back to its light protective position.

The Adox is also unusual in having a lever that rotates around the lens to wind the film and tension the shutter. Operated with the left hand while pressing the shutter release with the right



The top plate, showing the meter on the left and frame counter on the right

speeds up winding and shooting. A selenium cell beside the viewfinder activates a built-in meter to indicate suggested exposure settings on the top plate.

Shutter speeds of 1–1/500sec and apertures of f/2.8-f/22 are set on rings around the lens. The controls can be locked together so that, when changing an aperture, the shutter speed is automatically reset at the same time, and vice versa, to retain the same exposure. For the 1950s, all of that was pretty sophisticated.

What's good Ability to change from black & white to colour film mid-roll, faster-than-normal shooting and winding, flash sync at all speeds.

What's bad No rangefinder, non-interchangeable lens, similar Leitz-made magazines can sometimes jam the camera.

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Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your picturés will turn out.

OLYMPUS

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves. but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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Park Cameras was established in 1971 in Burgess Hill, West Sussex. For over 40 years they have forged a reputation across the photographic industry as one of the top independent photographic retailers in the UK, serving the needs of all photographers, from enthusiasts through to professionals, through the very highest level of customer service.

DSLR c	a	m	eras	RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURSTMODE (FPS)	VF COVERAGE (%) BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN RATTEDY I ISE	(SHOTS)	WIDIH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
IAME & MODEL	RRP	SCORE	SUMMARY							SHO	OTING		SCF	REEN			DI	MENSI	IONS	
anon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi-Fi	18MP	Canon EF	12,800	1080p		9	3	95 •	•	3in		5	00 1	29 10	01.3 7	7.6	4
anon EOS 2000D	£469		Minor update to EOS 1300D gains 24.1MP sensor	24.1MP	Canon EF	12,800	1080p		9	3	95 •	•	3in		5	00 1	29 10	01.3 7	7.6	4
anon EOS 4000D	£369		Super cheap stripped back DSLR for budget conscious beginners	18MP	Canon EF	12,800	1080p		9	3	95 •	•	2.7in		5	00 1	29 10	01.6 7	7.1	4
anon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	24.2MP	Canon EF	51,200	1080p		9	5	95 •	•	3in	•	• 6	50 12	2.4 9:	2.6 6	9.8	4
anon EOS 700D	£750	4.5★	Likeable entry level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95	•	3in	•	4	40 1	33 1	00	79	5
anon EOS 750D	£599	4★	Entry level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95	•	3in	•	• 4	40 13	1.9 10	00.7 7	7.8	5
anon EOS 760D	£649	5★	Higher end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	95 •	٠	3in	•	• 4	40 13	1.9 1	01 7	7.8	5
anon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45 point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95 •	•	3in	•	• 6	00 1	31 9	99 7	6.2	5
anon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95 •	•	3in	•	• 6	00 1	31 1	00 7	6.2	5
anon EOS 80D	£999	5★	Extremely capable mid range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7 1	00 •	•	3in	•	• 9	60 1	39 10	05.2 7	8.5	7
anon EOS 7D Mk II	£159 <mark>9</mark>	4.5★	High speed APS C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10 1	00	•	3in		6	70 14	8.6 11	12.4 7	8.2	9
nnon EOS 6D	£1700	4.5★	Canon's most affordable full frame DSLR includes Wi Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97 •		3in		9	80 1	45 1	11 :	71	7
anon EOS 6D Mk II	£199 <mark>9</mark>	4.5★	Includes 26.2MP full frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	٠	45	6.5	98 •		3in	•	• 1,	200 1	44 11	10.5 7	4.8	7
non EOS 5D Mk III	£2999	5★	Great all round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6 1	00		3.2in		9	50 1	52 1	16	76	9
anon EOS 5DS	£299 <mark>9</mark>		High resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5 1	00		3.2in		1	700 1	52 11	16.4 7	6.4	8
non EOS 5DS R	£3199	5 ★	Same as the 5DS, but low pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5 1	00		3.2in			390 1	52 11	16.4 7	6.4	1
anon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p				00 •		3.2in	П	• 9	00 1	51 1	16	76	1
nnon EOS-1D X Mk II	£5199		Professional high speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14 1	00		3.2in		• 1,	210 1	58 16	57.6 8	2.6	1
kon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p		11	5	95	•	3in		1,	200 1	24	98 7	5.5	L
ikon D5300	£830	4.5★	Ageing mid range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95 •	•	3.2in	•	7	00 1	25 9	98	76	E
ikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	24.1MP	Nikon F	25,600	1080p	•	39	5	95 •	•	3.2in		• 9	70 1	24	97	78	4
ikon D7200	£939	4*	Updates the D7100 with some useful extras such as Wi Fi	24.2MP	Nikon F	25,600	1080p	•	51	6 1	00 •	•	3.2in		1,	100 13	5.5 10	06.5	76	7
ikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8 1	00 •		3.2in	•	• 9	50 13	5.5 1	04 7	2.5	7
kon D500	£1729	5 ★	Probably the best DX format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100 •		3.2in		• 1,	240 1	47 1	15	81	8
ikon D610	£180 <mark>0</mark>	5 ★	Nikon's cheapest full frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6 1	00	•	3.2in	•	9	00 1	41 1	13	82	8
ikon D750	£1800	5★	Great all round enthusiast full frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5 1	00 •	•	3.2in		1,	230 14	0.5 1	13	78	8
ikon DF	£2600	4★	Retro styled full frame model with excellent sensor	16.2MP	Nikon F	204,800			39	5.5 1	00		3.2in		1,	400 14	3.5 1	10 6	6.5	7
ikon D810	£2699	5 ★	High resolution full frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12 1	00	•	3.2in		1,	200 1	46 1	23	82	9
ikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	45.7MP	Nikon F	102,400	3840p		153	7 1	00 •		3.2in		• 1,	840 1	46 1	24 7	8.5	1
ikon D5	£5199		Nikon's top end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p		153	14 1	00		3.2in		• 3,	780 1	60 15	58.5	92	1
entax K-S2	£649	4.5★	Includes a fully articulated screen and in body stabilisation	20.2MP	Pentax K	51,200	1080p		11	5.4 1	00 •		3in		4	10 12	2.5	91 7	2.5	d
entax K-70	£600		Solid performer that updates the K S2 with a 24MP sensor		Pentax K		1080p		11	6 1	00 •	•	3in		4	10 12	_		74	-
entax K-3 II	£769	4.5★	Well featured enthusiast model with in body stabilisation and GPS		Pentax K		1080p		27	8.3 1	00		3.2in		7	20 13	1.5 10	02.5 7	7.5	7
	£1099		Compact but well specified DSLR with interchangeable hand grips		Pentax K		1080p	_		_	00 •		3in		-	_	1.5 1		76	1
	£1599		The first Pentax full frame DSLR is excellent value for money		Pentax K		1080p				00 •		3.2in				6.5 1		5.5	1
	£1799		Updated K 1 with higher maximum ISO and handheld pixel shift mode		Pentax K		1080p			_	00 •				-	_	6.5 1		5.5	Н
	£850	3★	SD mount mirrorless camera with unique Foveon X3 sensor		Sigma SD	6400				3.6 1			3in				_		0.8	7
	£1499		Physically identical body to SD Quattro, but with larger APS H sensor		Sigma SD	6400				3.8 1			3in		-		_	5.1 9		7
	£479	3★	Excellent AF and sensor, but low resolution LCD screen and no Wi Fi	24MP	Sony A	25,600	1080p			8 1			2.7in		_	_	_	04.2 8		é
	£1000		Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p			_	00 •		3in	•			2.6 1		81	6
ony Acpiia // II	LIUUU	4.0 🗮	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	42.4MP	-	102,400	3840p			_	00		JIII		1	14	2.U I	04	UI	1

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap@timeinc.com. We don't have space to list every single product on the market, so we don't include the most expensive speciality optics such as long telephoto primes. Before making a major purchase we advise you to double-check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.

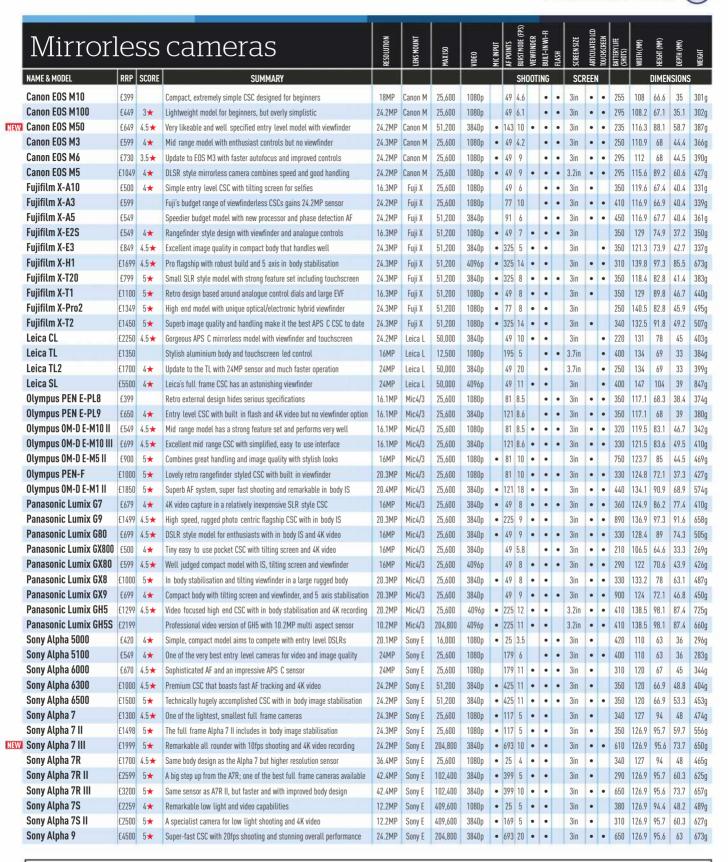




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BUYING GUIDE

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonictype motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean vou can use faster. motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

DC

- Nikon AF lenses driven from camera AF-S Nikon lenses with Silent Wave Motor AF-P Nikon lenses with stepper motors
- Pentax lenses with aspheric elements Fujifilm lenses with apodisation elements
- Sigma Apochromatic lenses **ASPH** Aspherical elements
- AT-X Tokina's Advanced Technology Extra Pro
- Pentax all weather lenses Samyang lenses for APS C cropped sensors
- Nikon lenses that communicate distance info Pentax lenses optimised for APS-C-sized sensors
- Tamron lenses for mirrorless cameras Sigma's lenses for mirrorless cameras
- Nikon's lenses for DX format digital
- Sigma's designation for full frame lenses Tamron lenses for full frame sensors Tamron lenses designed for APS C DSLRs

Nikon defocus control portrait lenses

Sigma's lenses for APS C digital

- Canon diffractive optical element lenses
- Sony lenses for APS C sized sensors
- Sony lenses for APS-C mirrorless
- Nikon lenses with electronic apertures Canon's 'Luxury' range of lenses
- Extra low Dispersion elements
- Canon's DSLR lenses for full frame
- Canon lenses for APS C sized sensors Canon's lenses for its mirrorless M range
- Sigma's 'Excellent' range ΕX
- Pentax full frame lenses
- Sony lenses for full frame mirrorless
- Nikon lenses without an aperture ring
- HSM Sigma's Hypersonic Motor Internal Focusing
 - Canon's Image Stabilised lenses
- LD Low Dispersion glass Fuiifilm Linear Motor LM
- MP-E Canon's high magnification macro lens
- OIS Optical Image Stabilisation
- os Sigma's Optically Stabilised lenses
- PC-E Nikon tilt and shift lenses
- PF Nikon Phase Fresnel optics
- PRO Tokina and Olympus Professional lenses
- Tamron Piezo Drive focus motor
- Sony Smooth Autofocus Motor
- Pentax's Sonic Direct Drive Motor
- Pentax Super Multi Coating
- Tamron's Super Performance range SSM Sony Supersonic Motor Jenses
- STF Sony and Laowa Smooth Trans Focus
- Canon lenses with stepper motor STM Canon Tilt and Shift lens TS-E
- Ultra Multi Coated
- IISM Canon lenses with an Ultrasonic Motor
- USD Tamron Ultrasonic Drive motor
- VC Tamron's Vibration Compensation
- Nikon's Vibration Reduction feature
- Tamron Extra Refractive Index glass
- Weather Resistant

DSLR Lenses

	LENS	RRP	SCORE	SUMMARY				MOUN	T				DII	MENSIO	NS
	CANON DSLR														
	EF 8-15mm f/4 L USM	£1499		Impressive looking fisheye zoom lens from Canon			•			•	15	n/a	78.5	83	540g
	EF-S 10-18mm f/4.5-5.6 IS STM	£299	4*	A superb ultra wideangle that's a must have for anyone shooting landscapes and cityscapes	•		•				22	67	74.6	72	240g
	EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•				24	77	83.5	89.8	385g
	EF 11-24mm f/4 L USM	£2799	5★	Long awaited by Canon full frame users, this is the world's widest-angle rectilinear zoom lens			•			•	28	n/a	108	132	1180g
	EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open			•			•	20	n/a	80	94	645g
	EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four stop image stabilisation and Super Spectra coatings, together with a useful range	•		•				35	72	81.6	87.5	575g
	EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		Ш	•			•	28	82	88.5	111.6	635g
	EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather sealed lens barrel			•			•	28	82	89.5	127.5	790g
	EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra wideangle zoom for full frame cameras	•		•			•	28	77	82.6	112.8	615g
	TS-E 17mm f/4 L	£2920		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings			•			•	25	77	88.9	106.9	820g
	EF 17-40mm f/4 L USM	£940	4*	Designed to match the needs of demanding professionals and does so with ease			•			•	28	77	83.5	96.8	500g
	EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three stop image stabilisation, Super Spectra coating and a circular aperture	•		•				35	77	83.5	110.6	645g
	EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four stop image stabilisation	•		•				25	58	69	75.2	205g
	EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS C EOS DSLRs, with compact design and updated optics	•		•				25	58	66.5	61.8	215g
	EF-S 18-135mm f/3.5-5.6 IS	£500		Four stop image stabilisation, and automatic panning and tripod detection	•		•				45	67	75.4	101	455g
VARY	EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•		•				39	67	76.6	96	480g
PRICES MAY	EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•		•				39	67	77.4	96	515g
	EF-S 18-200mm f/3.5-5.6 IS	£740	4*	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•		•				45	72	78.6	102	595g
ARE RRPS, STREET	EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear focusing system and a USM motor		П	•			•	25	72	77.5	70.6	405g
RPS, S	EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			•			•	25	77	83.5	86.9	650g
ARE R	EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•		•			•	20	58	68.4	55.7	280g
PRICES,	EF-S 24mm f/2.8 STM	£165	4*	Bargain price, tiny carry everywhere size and a highly competent imaging performance			•				16	52	68.2	22.8	125g
ALL P	TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•			•	21	82	88.5	106.9	780g

SPONSORED BY PARK Cameras

DSLR Lens	es es	3		IMAGE STABILISATION	SONY ALPHA	FOUR THIRDS	z	AX A	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	토
	1	100		STAB	SONY AL				E E	MINE		_		WEIGHT
LENS	RRP	SCORE	SUMMARY	Н		М	OUN						MENSIO	
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional quality standard zoom lens with a fast aperture		•				٠	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM EF 24-105mm f/4 L IS II USM	£1499	1	L series zoom said to be compact, portable and aimed at both professionals and amateurs	•	•	H		-	•	38	77 77	83.4	93	600g
EF 24-105mm f/3.5-5.6 IS STM	£1129	4★ 3.5★	Reworked workhorse zoom for full frame cameras uses an all new optical design A versatile standard zoom lens that's an ideal route into full frame photography	٠	•	H				45 40	77	83.5 83.4	118 104	795g 525g
EF 28mm f/1.8 USM	£570	0.0	USM motor and an aspherical element, together with a wide maximum aperture			П		_		25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element			Þ				_	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L series optic with expansive range, image stabilisation and a circular aperture	•					•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built in dual LED light for close up shooting	•	•					13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	٠	•				٠	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L series line up		•			-	•		72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting	Н	•					30	52	68.2	22.8	130g
TS-E 45mm f/2.8 EF 50mm f/1.2 L USM	£1200		Tilt and shift lens designed for studio product photography Verywide proving processors and Super Spectra postings, and a giroular aparture.		•			-	•	40 45	72 72	81 85.8	90.1 65.5	645g 580g
EF 50mm f/1.4 USM	£450	5★	Very wide maximum aperture and Super Spectra coatings, and a circular aperture Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though							45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5 ★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor	П				_		35	49	69.2	39.3	130g
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt and shift macro lenses, this replaces the TS E 45mm f/2.8							27	77	86.9	114.9	945g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies							110	58	70	111.2	375g
EF-S 60mm f/2.8 Macro USM	£540	4*	Great build and optical quality, with fast, accurate and near silent focusing							20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories						٠	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non stabilised L series optic, with rear focusing and four UD elements		•				•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles per pixel is simply amazing	٠					٠	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L series alternative to the f/2.8 versions available		•				•		67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5 ★	A superb option for the serious sports and action photographer	٠					٠	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM EF 70-300mm f/4.5-5.6 IS II USM	£470	4*	A great level of sharpness and only the small apertures should be avoided	•				-			58	76 80	143	630g
EF 70-300mm f/4-5.6 L IS USM	£499	4.5★ 5★	Updated mid range telephoto zoom with new optics and much-improved autofocus An L series lens with a highly durable outer shell	•					•	120 120	67 67	89	145.5 143	710g 1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700	3 🗶	Three layer diffractive optical element and image stabilisation					_		140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75 300mm f/4 5.6 III USM but with no USM	i						_	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though							150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4*	A well crafted lens, with fast and quiet AF with good vignetting and distortion control							95	72	91.5	84.0	1025g
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•					•	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5★	Non rotating front ring thanks to rear focusing system, as well as USM						•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm format telephoto lens with tilt and shift movements		•				٠	50	58	73.6	88	565g
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt and shift macro lenses, this replaces the TS E 90mm f/2.8		•			-	•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits	ш	•	ш			٠	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4*	A solid performer, but weak at f/2.8 (which is potentially good for portraits)		•			-	•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM EF 100-400mm f/4.5-5.6 L IS II USM	£1060	5 ★ 4.5 ★	Stunning MTF figures from this pro grade macro optic L series construction and optics, including fluorite and Super UD elements	•	•				•	30 98	67 77	77.7 94	123 193	625g 1640g
EF 135mm f/2 L USM	£1360	4.0	L series construction with two UD elements and wide maximum aperture					_		90	72	82.5	112	750q
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt and shift macro lenses, with 1:2 magnification							49	82	88.5		1110g
EF 180mm f/3.5 L Macro USM	£1870		L series macro lens with inner focusing system and USM technology	Т						48	72	82.5		1090g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear focusing system in this L series optic							_	_	83.2	136.2	765g
EF 300mm f/4 L IS USM	£1740		Two stop image stabilisation with separate mode for panning moving subjects	•					•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			P		#	•	350	77	90	256.5	1250g
NIKON DSLR														
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full frame DSLRs that gives a circular view at 8mm and full frame coverage at 15mm							16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•			•				72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22				٠			24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close Range Correction system and ED glass				•			14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer				٠			30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality			F	•		•		n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration				•		٠	28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye 16-35mm f/4 G ED AF-S VR	£762 £1072	5★	Full frame fisheye lens with Close Range Correction system and 25cm focus distance A fantastic lens that deserves to be taken seriously, with very little CA throughout			F	•	T	•	25 28	n/a 77	63 82.5	57 125	290g 685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	5 ★	This new standard zoom for DX format users is designed as a travel lens for APS C DSLRs				•		i	_	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4*	Boasting Nikon's second generation VR II technology and Super Integrated Coating				•			38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4*	A higher quality standard zoom for DX format DSLRs				•			36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual focus override for full frame DSLRs				٠		•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry level standard zoom lens				•				52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	٠			٠			28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX format zoom that's an ideal walk around lens			F	•				55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX 18-105mm f/3.5-5.6 G ED VR AF-S DX	£199	4.5★	A compact, Lightweight DX format zoom lens with Vibration Reduction Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•			•			25 n/a	55 67	64.5 76	62.5 89	205g 420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579	4.0 🗷	A compact and lightweight DX format zoom, this lens is a great all rounder			T				45	67	78	97	420g 490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX		4.5★	Four stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•			•			_	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4*	DX format zoom lens with wideangle to super telephoto reach	٠			٠			45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•			•			48	67	78.5	99	550g

BUYING GUIDE

DSLR Lens	es	5		IMAGE STABILISATION	SONY ALPHA	CANON FOURTHIRDS	NIKON	PENIAX SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (WIDTH (MM)	LENGTH (MM)	
ENS	RRP	SCORE		Ĭ	Ť.		UNT	- 07	Ī	$\bar{\Box}$	$\bar{\square}$		- MENSIC	DN
9mm f/4 E ED PC	£3300		Super wideangle tilt and shift lens for architecture and landscape photography				•		•	25	n/a	89	124	l
20mm f/1.8 G ED AF-S	£679		A fast FX format prime lens that's compact and lightweight				•		•	20	77	82.5	80.5	ı
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close Range Correction system				•		٠	25	62	69	42.5	1
24mm f/2.8 D AF	£427		Compact wide lens with Close Range Correction system			-	•		•		52	64.5	46	ł
4mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic				•		٠	25	77	83	88.5	1
24mm f/1.8 G ED AF-S	£629		Fast FX format lens that aims to appeal to landscape, interior, architecture and street photographers			-	•	-		23	72	77.5	83	1
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture				•		٠	21	77	82.5	108	
24-70mm f/2.8 G ED AF-S 24-70mm f/2.8 E ED VR	£1565 £1849	5*	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens							38 38	77 82	83 88	133 154.5	
24-85mm f/3.5-4.5 G ED VR	£520	5 ★	Nikon's latest pro spec standard zoom looks like its best lens yet FX format standard zoom with Auto Tripod detection and VR	·					i		72	78	82	
24-120mm f/4 G ED AF-S VR	£1072	5 *	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens							45	77	84	103	
8mm f/1.4 E ED AF-S	£2080	J.A.	Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions							28	77	83	100.5	ı
28mm f/1.8 G ED AF-S	£619	5*	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers							25	67	73	80	
28mm f/2.8 D AF	£282	J.A.	Compact wideangle lens with a minimum focusing distance of 25cm							_	52	65	44.5	
8-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'							50	77	83	114	
55mm f/1.8 G AF-S DX	£208	5*	Designed for DX format DSLRs, a great standard prime lens							30	52	70	52.5	
5mm f/1.8 G ED AF-S	£479		Fast FX format prime lens with bright f/1.8 aperture. Versatile and lightweight				•		•	25	58	72	71.5	
5mm f/2 D AF	£324	3★	At wide aperture settings this optic achieves respectable resolution, which decreases with aperture							_	52	64.5	43.5	j
5mm f/1.4 G ED AF-S	£1735	5 ★	A Nano Crystal coated lens designed for the FX range				•		•	30	67	83	89.5	
Omm f/2.8 G AF-S DX Micro	£250	5*	A budget priced macro lens that delivers the goods on multiple fronts				•			20	52	68.5	64.5	
5mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC E) standard lens used in specialised fields such as studio and architecture				•		•	25	77	82.5	112	
i0mm f/1.4 D AF	£292	5★	Entry level prime puts in a fine performance while offering backwards compatibility with Al cameras				•		•	45	52	64.5	42.5	
0mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D series 50mm f/1.4	٠			•		٠	45	58	73.5	54	
0mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22				•		•		52	63	39	
0mm f/1.8 G AF-S	£200	5★	A cut price standard lens for FX shooters or a short telephoto on DX format DSLRs				•		٠	45	58	72	52.5	
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX format cameras, with Vibration Reduction and SWM technology	•			•			110	52	73	99.5	
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra compact design, perfect for smaller DX-format DSLRs	٠			٠			110	52	70.5	83	J
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•			•				_	76.5	123	1
58mm f/1.4 G AF-S	£1599	4*	FX format full frame premium prime lens with large f/1.4 aperture				•		٠	58	72	85	70	J
Omm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system				•		•		62	70	74.5	۱
Omm f/2.8 G ED AF-S Micro	£500	C 4	Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass				•		٠	18	62	73	89	J
'0-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•			•				77	87 00 E	209	ł
'0-200mm f/2.8 E FL ED VR AF-S '0-200mm f/4 G ED VR	£2650	F.4	Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•			•				77	88.5 78	202.5 178.5	ı
'0-300mm f/4.5-5.6 G ED AF-S VR	£1180	5 ★	Latest 70 200mm offers third generation VR and weight savings over its more expensive f/2.8 cousin Feature packed optic, with a VR II system, 9 bladed diaphragm, SWM and ED glass							1000 1500	67	78 80	1/8.5	1
'0-300mm f/4.5-5.6 E ED VR AF-P	£750	4 🛪	Nikon's first full frame lens to feature a stepper motor for autofocus							1200	_	80.5	143.5	
'0-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space saving collapsible design	•							58	72	125	1
'0-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto								58	72	125	ı
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5*	Successor to the 80 400mm f/4.5 5.6D ED VR, focusing is excellent at tracking fast moving subjects								77	95.5	203	
15mm f/3.5 G ED AF-S DX VR	£522	-	DX format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass							_	52	73	98.5	
55mm f/1.4 G AF-S	£1532	5*	Fast mid tele lens with an internal focusing system and rounded diaphragm							85		86.5	84	
55mm f/1.8 G AF-S	£470	5*	Rear focusing system and distance window in this medium telephoto lens						•		67	80	73	
5mm f/2.8D PC-E Micro	£1299		Perspective Control (PC E) telephoto, designed to be ideal for portraits and product photography				•		•	39	77	83.5	107	
05mm f/1.4 E ED AF-S	£2049		A 105mm FX format prime lens with bright f/1.4 aperture, ideal for portraiture				•		•	100	82	94.5	106	
05mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•			•		•	31	62	83	116	
05mm f/2 D AF DC	£980		A portrait lens with defocus control				•		•	90	72	79	111	
35mm f/2 D AF DC	£1232		Defocus Image Control and a rounded diaphragm in this telephoto optic				•		•	_	72	79	120	
80mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass				•		•		_	78.5	144	ļ
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close Range Correction system				•		٠	_	62	76	104.5	-
200-500mm f/5.6 E ED VR AF-S	£1179		A super telephoto zoom lens compatible with Nikon FX format DSLR cameras	•			•					108	267.5	т
100mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•			•		٠	140	77	89	147.5	
LAOWA DSLR						-		11 - 1						
2mm f/2.8 Zero D	£899		Ultra wideangle lens for full frame DSLRs that exhibits minimal distortion		•	_	•	_			_	74.8	82.8	1
5mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra close up shooting, with magnification from 2.5x to 5x		-		•			17.3	_		82	ł
5mm f/4 1:1 Macro	£449	4*	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	_	•	_		12	_	83.8	64.7	1
Omm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all in one option for normal portrait photography as well as ultra macro		•		•			18.5	_	95 125	70	ł
00mm f/2.8 2:1 Ultra Macro APO	TBC		Full frame macro lens with twice life size magnification and apochromatic design							24.7			72	ı





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DSLR Lens	es)	MAKE	STABILISATION	SONY ALPHA	CANON	NIKON	PENTAX	SIGMA FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM	WIDTH (MM)	LENGTH (MM)	
LENS	RRP	SCORE					MOUN					DII	/ENSIC	DN
PENTAX DSLR														
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus					٠		14	n/a	71.5	68	ĺ
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom					•		30	77	83.5	87.5	ļ
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra low dispersion elements					٠		18	49	39.5	63	l
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather resistant ultra wideangle zoom with fast maximum aperture and fixed petal type hood				₩	•	•	28	n/a	98.5	143.5	
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)					٠		30	77	98.5	84	ļ
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather resistant, this zoom features a round shaped diaphragm to produce beautiful bokeh				H	•		35	72	78	94	ł
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct drive (SDM) focusing system					٠		28	67	75	93.5	l
DA 18-50mm f/4-5.6 DC WR RE	£230		Super thin standard zoom that's weather resistant and features a round shaped diaphragm				H	•		30	58	71	41	ł
DA 18-55mm f/3.5-5.6 smc AL WR DA 18-135mm f/3.5-5.6 DA ED DC WR	£229	2 5 4	A weather resistant construction and an aspherical element, as well as SP coating A weather resistant mid range zoom lens					•		25 40	52 62	68.5	67.5 76	l
DA 18-270mm f/3.5-6.3 smc ED SDM	£600	3.0	15x superzoom for company's K mount DSLRs featuring two extra low dispersion (ED) elements				т	i		40	62	73 76	89	ı
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state of the art HD coating, a completely round shaped diaphragm, and weather resistant							28	55	68.5	71	ł
DA 21mm f/3.2 smc AL Limited	£600		This limited edition optic offers a floating element for extra close focusing				T			20	49	63	25	ı
FA 24-70mm f/2.8 ED SDM WR	£1149		Full frame compatible premium standard zoom includes a HD coating to minimise flare and ghosting					•		38	82	109.5	88.5	i
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K 1 full frame DSLR that's much more affordable than the 24 70mm f/2.8				T			50	62	73	86.5	1
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye					•		30	58	68.5	65	i
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g							30	49	64	44.5	İ
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use							14	49	46.5	63	İ
DA 35mm f/2.4 smc DS AL	£180	5 ★	A budget priced prime lens for beginners							30	49	63	45	1
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system					•		40	49	63	15	j
DA 40mm f/2.8 XS	£325		The world's smallest fixed focal length lens					•		40	n/a	62.9	9	I
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating					•		45	49	27	64	ĺ
FA 50mm f/1.4 smc	£399		High quality fast prime. The 'FA' indicates that its image circle covers the 35mm full frame format					•	•	45	49	63.5	38	
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits					•		45	52	38.5	63	I
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism					٠	•	19	49	60	67.5	l
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid range action subjects					•		100	67	76.5	136	l
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather resistant construction, Quick Shift focus system and an SP coating					٠		n/a	49	69	79.5	l
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly					•		45	58	70.5	66	ļ
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video friendly fast and silent autofocus motor					٠		95	58	76.5	89	l
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system				F	•		140	58	71	111.5	ı
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing					٠		110	67	167.5	82	ľ
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating					•		70	49	63	26	ļ
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high performance Star (*) series developed for best image rendition					٠	•	120	77	91.5	203	l
FA 77mm f/1.8 smc Limited	£1050	F .	With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'					•	•	70	49	48	64	ł
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full frame coverage					٠	•	30	49	65	80.5	l
FA 150-450mm f/4.5-5.6 ED DC AW	£2000	/ [.	Super telephoto lens with weather resistance, designed to produce extra sharp, high contrast images					•	•	200		241.5	95	ł
DA* 200mm f/2.8 smc ED IF SDM DA* 300mm f/4 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside					•		120	77	83	134	l
	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass							140	77	83	184	ľ
SAMYANG DSLR					-				- 1					ļ
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS C sensors		•	•	٠	٠		30	n/a	75	77.8	ı
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti reflection coating system and embedded lens hood		•	•	•	•		24	n/a	86	77	ł
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full frame DSLRs		•	•	٠	٠	•	20	n/a	77.3	70.2	l
14mm f/2.4 XP MF	£899	15	High end ultra wideangle prime with premium optics and large maximum aperture			•			•	28	n/a	95	109.4	ļ
AF 14mm f/2.8 EF	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather sealed construction		1				•	20	n/a	90.5	95.6	l
14mm f/2.8 ED UMC	£279		Ultra wideangle manual focus lens; bulb like front element means no filters can be used		•	•	•	•	•	28	n/a	94	87	ļ
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS C sensors		•	•	•	٠		20	n/a	89.4	83	l
20mm f/1.8 ED AS UMC	£430		Large aperture manual focus wideangle lens for full frame DSLRs		•	•	•	•	•	20	77	83	113.2	l
24mm f/1.4 AS UMC	£499	0.4	Fast ultra wideangle manual focus lens comprising 13 elements arranged in 12 groups		•	•	•	٠	•	25	77	95	116	ļ
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt and shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•	20	82	86	110.5	ļ
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real world use, making it something of a bargain		•	•	•	٠	•	30	77	83	111	ļ
50mm f/1.2 XP MF	£799		Premium quality ultra fast prime with manual focus operation, designed for 50MP sensors				F		•	45	86	93	117.4	ł
50mm f/1.4 AS UMC	£299		Manual focus fast standard prime for full frame DSLRs		•	•	•	٠	•	45	77	74.7	81.6	ļ
85mm f/1.2 XP MF	£899		High end manual focus lens sports an impressively fast maximum aperture			•	F		•	80	86	93	98.4	ļ
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	-	٠	•		72	78	72.2	ļ
100mm f/2.8 ED UMC Macro	£389		Full frame compatible, the Samyang 100mm is a close up true Macro lens		•	•	•	•	•	30	67	72.5	123.1	ł
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur					•		80	77	82	122	l

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DSLR Lens	ses	5	S S S S S S S S S S S S S S S S S S S	STABILISATION	SONY ALPHA	CANON FOURTHIRDS	NIKON	PENTAX	SIGMA	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY				OUN					1	1ENSI0	
SIGMA DSLR														
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•	•		•	13	n/a	76	77.8	470g
8mm f/3.5 EX DG 8-16mm f/4.5-5.6 DC HSM	£799 £800	4★	The world's only 8mm lens equipped with autofocus also boasts SLD glass Excellent performance at 8mm, which sadly drops at the 16mm end				•		•	13	n/a 72	73.5 75	68.6 105.7	400g 555g
10mm f/2.8 EX DC	£599	10	A Hyper Sonic Motor (HSM) and built in hood feature in this diagonal fisheye lens				•	i		13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		٠	•	٠	•	•	24	82	87.3	88.2	520g
12-24mm f/4 DG HSM A 12-24mm f/4.5-5.6 II DG HSM	£1649	5★	Premium full frame wideangle zoom designed to have minimal distortion in its wideangle imagery				•			24	n/a n/a	101 87	132 120.2	1150g
14mm f/1.8 DG HSM A	£1679		Ultra wideangle zoom for full frame SLRs, available in all of the main mounts World's first f/1.8 ultra wideangle prime lens for full frame DSLRs		•		•	·			n/a n/a	95.4	120.2	670g 1170g
14-24mm f/2.8 DG HSM A	£1399		Pro specification fast ultra wide prime for full frame DSLRs includes weathersealed construction			•	•			26	n/a	96.4	135.1	1150g
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance not to be dismissed as a gimmick!		٠	•	•	•	•	15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM 17-70mm f/2.8-4 DC Macro OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation Compact redesign of this well received lens launches the 'Contemporary' range	•	•		•	•	•	28	77	83.5	92 82	565g 470g
18-35mm f/1.8 DC HSM	£799	5*	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame	ľ	Ť			Ť		28	72	78	121	810g
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•	•		•	45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	٠	٠	•	٠	٠	•	45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM 18-300mm f/3.5-6.3 DC Macro OS HSM	£500 £499		Ultra compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens	•	•		•	•	•	35 39	62 72	73.5 79	88.6 101.5	470g 585g
20mm f/1.4 DG HSM A	£499	5*	Compact and portable high ratio zoom lens oriering enhanced reatures to make it the local all-in-one lens. An outstanding wideangle fixed focal length lens					i			n/a	90.7	129.8	950g
24mm f/1.4 DG HSM A	£799	5 *	The latest addition to Sigma's 'Art' line of high quality fast primes			•	•				77	85	90.2	665g
24-35mm f/2 DG HSM A	£949	5★	The world's first large aperture full frame zoom offering a wide aperture of $\mathrm{f}/2$ throughout the zoom range			•	•			28	82	87.6	122.7	940g
24-70mm f/2.8 DG OS HSM A	£1399	/ [,	Latest premium fast standard zoom for full frame includes optical image stabilisation	٠		•	٠		• •	01	82	88	107.6	10200
24-105mm f/4 DG OS HSM A 30mm f/1.4 DC HSM A	£849 £360	4.5★	Serious full frame alternative to own brand lenses at a lower price, with no compromises in the build Unique fast prime for APS C DSLRs that gives 45mm equivalent 'normal' angle of view	•			•		•	45 30	82 62	89 63.3	109 74.2	885g 435g
35mm f/1.4 DG HSM A	£799	5*	Superb large aperture prime; first lens in company's 'Art' series								67	77	94	665g
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•	•				77	85.4	100	815g
50-100mm f/1.8 DC HSM A	£829	5★	This APS C format lens aims to cover the focal lengths of three prime lenses in one			•	•		•	37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	٠	٠	•	٠	٠	• •	100	95	104.4	219	19700
70mm f/2.8 DG Macro A 70-200mm f/2.8 EX DG OS HSM	TBC €1539		The first macro lens in Sigma's Art lineup features an extending barrel focus by wire design Two FLD glass elements, said to have the same dispersive properties as fluorite				•			20	49 77	71 86.4	106 197	515g 1430g
70-300mm f/4-5.6 APO DG Macro	£235		This tele zoom lens has a 9 bladed diaphragm and two SLD elements	i	•		•	•			58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•	•	•		95	58	76.6	122	545g
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•	•		•	00	86	95	126	1130g
100-400mm f/5-6.3 DG OS HSM C 105mm f/1.4 DG HSM A	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push pull or twist zoom Sigma's 'bokeh monster' super fast portrait lens is weathersealed and comes with a tripod foot	٠		•	•				67	86.4 115.9	182.3 131.5	1160g
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super sharp lens is one of our favourites								62	78	126.4	725g
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		٠		•	•			105	124	291	33900
135mm f/1.8 DG HSM A	£1399	5★	Super fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•	٠		•	07.0	82	91.4		1130g
150mm f/2.8 EX DG OS HSM Macro APC			A macro lens offering image stabilisation	•		•	•		•	00	72	79.6	150	950g
150-600mm f/5-6.3 DG OS HSM C 150-600mm f/5-6.3 DG OS HSM S	£1199		Budget 'Contemporary' version of Sigma's long range telephoto zoom is smaller and lighter This portable, high performance telephoto zoom from Sigma's Sports line is dust and splashproof	•			٠				95 105	105 121		1930g 2860g
180mm f/2.8 EX DG OS HSM Macro APO		5★	1:1 macro lens featuring three FLD glass elements and floating inner focusing system	•	٠		•				86	95	204	16400
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		٠	•	•	•		250	46	119	214.5	
SONY DSLR	- 1					-				1				
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way							25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•					_	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM II T*	£1999		High end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs		٠				•		77	83	114	900g
16-50mm f/2.8 SSM	£569	4*	Bright short range telephoto lens	П	٠	7				100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T* 16-105mm f/3.5-5.6 DT	£709 £559	4.5★ 3★	Carl Zeiss standard zoom lens An ambitious lens that is good in parts, although quality drops off at 105mm		•					35 40	62	72 72	83	445g 470g
18-135mm f/3.5-5.6 DT SAM	£429	3,	A versatile zoom with Direct Manual Focus							45	62	76	86	398g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		٠					45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		٠				ŀ		72	78	53.5	285g
24mm f/2 ZA SSM T* 24-70mm f/2.8 ZA SSM II T*	£1119	5-	An impressively bright wideangle Carl Zeiss lens		•				j		72 77	78	76	555g
28-75mm f/2.8 SAM	£1899	5★	Carl Zeiss mid range zoom lens with superb optics ideal for full frame Alpha DSLRs A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•					34	67	83 77.5	111 94	955g 565g
30mm f/2.8 DT SAM Macro	£179	4*	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•					12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		٠				ı,	30	55	69	76	510g
35mm f/1.8 DT SAM	£179	45	Budget price indoor portrait lens		٠					23	55	70	52	170g
50mm f/1.8 DT SAM 50mm f/1.4	£159 £369	4.5★ 5★	A very useful lens that performs well and carries a rock bottom price tag While this lens performs well overall, performance at f/1.4 could be better		•					34	49 55	70 65.5	45 43	170g
50mm f/1.4 ZA SSM	£1300	_	vanite this tens performs well overall, performance at 17.1.4 could be better Carl Zeiss design said to be ideal for quality critical portraiture and low light shooting		•					_	72	81	71.5	220g 518g
50mm f/2.8 Macro	£529	. ^	A macro lens with a floating lens element		•						55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped sensor cameras, with a Smooth Autofocus Motor		٠					95	55	71.5	85	305g
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		٠					140	62	77	116.5	460g
70-200mm f/2.8 G SSM II 70-300mm f/4.5-5.6 G SSM	£2799 £869	3.5★	High performance G Series telephoto zoom lens G series lens with ED elements, Super Sonic wave Motor and a circular aperture		:					120 120	77 62	87 82.5	196.5 135.5	1340g 760g
70-400mm f/4-5.6 G SSM II	£1799	U.U 🗮	Redesign of original features a new LSI drive circuit and promises faster autofocus		•				Ì	-	77	95		1500g

SPONSORED BY PARK Cameras

DSLR Lens	es	5	MAGE	STABILISATION	SO NY ALPHA	CANON FOLIR THIRDS	NIKON	PENTAX	SIGMA FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	(MM) HIDIM	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY				MOUN	T				DII	MENSIO	NS
85mm f/1.4 ZA Planar T*	£1369		Fixed focal length lens aimed at indoor portraiture		٠				•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low price portraiture lens	Н	•		H		•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		٠		Н		٠	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T* 135mm f/2.8 STF	£1429		A bright, Carl Zeiss portrait telephoto lens Telephoto lens fitted with apodisation element to give attractive defocus effects				Н		•	72 87	77 80	84	115 99	1004g 730g
	LIIII7		reception tens intensiting appulsation element to give attractive delocus effects		Ĭ		L			07	00	00	77	7 Juy
TAMRON DSLR														
10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		٠	•	•	•		24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS C with dust and splashproofing and optical stabilisation	٠		•	•			24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD 16-300mm f/3.5-6.3 Di II VC PZD Macro	£950	4*	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	٠		•	•		٠	28	n/a	98.4	145	1100g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£600 £450	4★ 4.5★	Versatile megazoom, a very good all in one solution, as long as you won't need to enlarge to A2 size Very good optical performance, which peaks at f/5.6 8	i	•		•			39 27	67 67	99.5 74	75 81.7	540g 434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end							29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4*	Lightweight all in one lens for APS C DSLRs with Vibration Compensation							49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro		3★	The next generation incarnation offers a new form of ultrasonic engine							49	62	74.4	88	450g
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest ranging telephoto zoom yet made turns in a surprisingly decent performance	•		•	•			45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full frame and APS C cameras	•	•	•	•		•	38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture resistant construction	٠		•	•		•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•	•	•	•	33	67	73	92	510g
28-300mm f/3.5-6.3 Di VC PZD	£529	/ E.	A new, full frame, high power zoom incorporating PZD (Piezo Drive)	•		•	•		•	49	67	75 gn /	99.5	540g
35mm f/1.8 Di VC USD 45mm f/1.8 Di VC USD	£580 £580	4.5★ 4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation	•	•					20	67 67	80.4	80.8 89.2	480g 940g
60mm f/2 SP AF Di II LD IF Macro	£550	4.5 ★	Macro lens designed for APS C sensor cameras, with 1:1 reproduction ratio							23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4*	No image stabilisation and no advanced AF system, but at this price it's a steal							95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099	173	Compact yet full size telephoto zoom with vibration compensation	•						130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	٠		•	•		•	95	77	88	193.8	1500g
70-210mm f/4 Di VC USD	£699		Lightweight telezoom promises high optical performance, image stabilisation and weathersealing	٠		•	•		•	95	67	76	176.5	860g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	٠	٠	•	٠		٠	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low dispersion glass and compatible with both full frame and cropped sensor DSLRs			•	•	•	•	95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5 ★	The first full frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	٠		•		•	•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro 90mm f/2.8 Di Macro 1:1 VC USD	£470 £579	4★	A very nice macro lens that is capable of producing some fine images Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation				•	•		29 30	55 58	71.5 115	97 76.4	405g 550g
100-400mm f/4.5-6.3 Di VC USD	£789	5 ★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction							150	67	199	86.2	1135g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom							220	95	108.4	260.2	2010q
150-600mm f/5-6.3 SP VC USD	£1150	4*	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	•	•	•	•		•	270	_	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens		٠	•	•	•	•	47	72	84.8	165.7	920g
TOKINA DSLR														
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass							1/	nla	70	71.1	2500
AT-X 10-17/IIII 1/3.3-4.3 AF DX FISHEYE	£449		Update to the popular 11 16mm f/2.8 lens, for slightly improved optical performance				·			30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4*	Compact, ultra wideangle lens with a fast maximum aperture and decent optical performance							28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12 24mm f/4 wideangle zoom; for Nikon DX DSLRs							25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super fast, super bright, constant f/2 aperture for shooting in very low light			•	•			28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro end wideangle zoom aimed at full frame cameras			•	•		•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super wide zooms available, though only available in Canon and Nikon mounts			•	٠		٠	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision moulded all glass aspherical lens elements and a fast, constant f/2.8 aperture			•	•		•	38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S AT-X 100mm f/2.8 AF PRO D Macro	£691 £360	4*	Features a new Vibration Correction Module and ring shaped ultrasonic style autofocus motor Some weaknesses wide open, but reasonable MTF curves make this a decent optic	٠			•		•	100	67 55	82 73	167.5 95.1	980g 540g
	LJUU	4 🛪	outre meanicesses muc upon, but reasonable PTT curves make tills a detent uput							JU	JÜ	7 J	70.1	J40Y
ZEISS DSLR														
15mm f/2.8 Milvus	£2329		This super wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•	•		•	25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super wideangle lens with premium optics including a floating focus system for close-ups			•	•			25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•	•		٠	22	82	95.5	95	851g
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large aperture manual focus wideangle lens with weather-sealed construction			•	•		•	25	82	95.2	123	1225g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•	٠	٠	•	25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only				•		•	17	58	64	90	460g
28mm f/2 Distagon T* 35mm f/1.4 Distagon T*	£850 £1600		For low light shooting the 28mm lens has plenty of potential Promises to produce some stunning bokeh effects			•		•	•	30	58 72	72.4 78	72 122	580g 850g
35mm f/1.4 Milvus	£1699		Large aperture, premium quality manual focus prime with weather-sealed construction							30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime							30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double Gauss design manual focus standard prime for full frame SLRs							45	58	71	71	380g
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•	•			45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual focus macro lens with half life size magnification and stunning optics			•	•		•	24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•	•		•		72	78	88	670g
			F . OF 1.6							0.0		0.0	110	1280g
85mm f/1.4 Milvus 100mm f/2 Milvus Macro	£1379 £1299	5★	Fast 85mm manual focus prime lens that's perfect for portraiture A manual focus macro lens with absolutely superb optics and half life size reproduction			•	•		•	88	77 67	90 80.5	113 104	843g

BUYING GUIDE

	CSC Lenses	5			IMAGE STABILISATION	CANON M	MICKO 4 I HIRDS	NIKON 1	FUJI X MOUNT	LEICA L	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
į	LENS	RRP	SCORE	SUMMARY				MOUN			Ī			MENSIO	
Ī	CANON CSC											<i>A</i> 1			
	EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra wideangle lens with a compact, retractable lens design		•	Ť	T	T	Ŧ	15	55	61	58.2	220g
	EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M series cameras that's less bulky than the 18 55mm	•	•					25	49	60.9	44.5	130g
	EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	٠				_	25	52	61	61	210g
	EF-M 18-150mm f/3.5-6.3 IS STM EF-M 22mm f/2 STM	£399 £220		Wide ranging 29 240mm equivalent superzoom with surprisingly good image quality Small and bright wideangle pancake lens	•	•				#	25 15	55 43	60.9	86.5	300g 105g
	EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built in LED lights for illuminating close-up subjects							9.7	43	60.9	45.5	130g
	EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	٠	٠			П	I	100	52	60.9	86.5	260g
	FUJIFILM CSC														
	KF 10-24mm f/4 R OIS	£849		Ultra wideangle zoom lens, promising minimal ghosting with Fuji's HT EBC multi layer coating	•		T		•		24	72	78	87	410g
	KF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag					•	4	18	58	65	58.4	235g
	KC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry level kit lens for X system cameras	٠					4	13	52	62.6	44.2	135g
	KF 16mm f/1.4 R WR KC 16-50 f/3.5-5.6 OIS II	£729 £359	5★	Weather sealed fast prime for X system users Lightweight lens for mirrorless X series offers 24 75mm equivalent zoom range						7	15 30	67 58	73.4 62.6	73 98.3	375g 195g
	KF 16-55mm f/2.8 R LM WR	£899	5*	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather resistance	Ĺ				•		60	77	83.3	106	655g
	KF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture					•		18	52	64.5	40.6	116g
	XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•				•	4	45	77	75.7	97.8	490g
	KF 18-55mm f/2.8-4 R LM OIS KF 23mm f/1.4 R	£599 £649		Short zoom lens with optical image stabilisation Premium wideangle prime lens with fast maximum aperture	•				•		18 28	58 62	65 72	70.4 63	310g 300g
	KF 23mm f/2 R WR	£419	5★	Compact weather resistant wideangle prime lens			T			-	22	43	60	51.9	180g
	KF 27mm f/2.8	£270		A high performance single focal length lens					•		60	39	23	61.2	78g
	XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens					٠	_	28	52	65	54.9	187g
	KF 35mm f/2 R WR KF 50mm f/2 R WR	£299 £449	5 ★ 5 ★	A powerful and weather resistant lens that feels great and has the performance to match Lightweight weather resistant short telephoto prime lens that's ideal for shooting portraits						-	35 39	43 46	60 60	45.9 59.4	170g 200g
	KF 50-140mm f/2.8 R LM OIS WR	£1249	0 X	A telephoto zoom with a constant maximum aperture and weather resistance							100	72	82.9	175.9	995g
	KC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation	•				•		110	58	69.5	111	375g
	KF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built in optical image stabilisation plus aperture control ring	•				•	4	110	62	118	75	580g
	KF 56mm f/1.2 R KF 56mm f/1.2 R APD	£899	4*	This wide aperture portrait lens for X series cameras has great sharpness and detail and is great value					•	_	70	62	73.2	69.7	405g
	KF 60mm f/2.4 XF R Macro	£1159 £599	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur A short lens designed for macro work with half life size magnification						-	70 26.7	62 39	73.2 64.1	69.7 70.9	405g 215g
	KF 80mm f/2.8 R LM OIS WR Macro	£1249	4*	Fujifilm's long awaited 1:1 macro includes weather resistance and optical image stabilisation							25	62	80	130	750g
	KF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh					•		60	62	75	105	540g
	KF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	٠				•	-	175	77	94.8	210.5	1375g
	LAOWA CSC														
	4mm f/2.8 Fisheye MFT	TBC		Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view		•					8	n/a	45.2	25.5	135g
	7.5mm f/2 MFT 9mm f/2.8 Zero D	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control		1				4	12	46	50	55	170g
	10-18mm f/4.5-5.6 FE Zoom	£499 TBC		Compact manual focus prime for APS C mirrorless cameras promises very low distortion The world's widest zoom for full frame Sony mirrorless, with manual focus and aperture control		٠	•		٠		12	49 37	60 70	53 90.9	215g 496g
	15mm f/2 FE Zero D	£899		Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion			•	П				72	66	82	500g
	LEICA CSC														
	11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS C mirrorless system							20	67	77	73	368g
	11-2311111 1/3.5-4.3 TE 18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non retractable zoom for APS C mirrorless					_		45	52	63.5	61	256g
	18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus						•	30	39	61	21	80g
	23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS C CSCs						•	30	52	63.5	38.1	153g
	24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full frame standard zoom with really useful zoom range						• •	30	82	88	138	1140g
	35mm f/1.4 Summilux TL 55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1830 £1450		High end fast prime designed to give exceptional image quality Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality							30 100	60	70 68	77 110	428g 500g
	60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS C mirrorless cameras offers 1:1 life size magnification						•	16	60	68	89	320g
	75mm f/2 APO-Summicron SL	£3750		Fast short-telephoto portrait lens for the full-frame Leica SL						• •	50	67	73	102	720g
	OLYMPUS CSC														
	7-14mm f/2.8 ED Pro	£999	4.5★	Super wideangle zoom lens that's dustproof, splashproof and freeze proof							20	n/a	78.9	105.8	534g
MAYV	8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze proof							12	n/a	62	80	315g
PRICES	9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms							25	52	56.5	49.5	155g
TREET	9mm f/8 Fish-eye Body Cap Lens 12mm f/2.0 ED	£89 £739	5 ★	Stimtine lens in a body cap with 140° angle of view A wideangle fixed lens for the Micro Four Thirds system						-	20	n/a 46	56 56	12.8 43	30g 130g
RPS, S	12-40mm f/2.8 ED Pro	£899	U.A.	Weather resistant standard zoom with top notch optics and a constant aperture of f/2.8							20	62	69.9	84	382g
SAREF	12-50mm f/3.5-6.3 ED EZ	£349		A weather resistant zoom lens with manual or electronic zoom		•	•				20	52	57	83	211g
	12-100mm f/4 IS ED Pro	£1099		Superb high end weather sealed superzoom lens featuring powerful in-lens IS with Sync IS	•						15	72	77.5	116.5	561g
ALL	14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens							25	37	56.5	50	112g





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CCCI				TION	Julia	CAN L	į	Ē	(CM)	READ (MI	.	£	
CSC Lenses		10		STABILISATION	CANONM	SONYE	NIKON1	LEICAL	FULL FRAME MIN FOCUS (CM)	FILTER THREAD (MM	(MM) HIDIM	LENGTH (MM)	
LENS	RRP	SCORE	SUMMARY			M	OUNT				DII	1ENSI	DN
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM D models with powerzoom control		1.		1	1	20	37	60.6	22.5	ľ
14-150mm f/4-5.6 II	£550		High powered zoom for all your needs from wideangle to telephoto plus weather resistance						50	58	63.5	83	ı
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing					Т	30	n/a	56	9	I
17mm f/1.2 ED Pro	£1300		High end, large aperture weathersealed prime designed for documentary or landscape work						20	62	68.2	87	1
17mm f/1.8 MSC	£450	5★	Wide aperture, wideangle prime boasting excellent peak sharpness and low colour fringing						25	46	57	35	
17mm f/2.8 Pancake	£300	4*	Tiny wideangle pancake prime with reasonable optics						20	37	57	22	
25mm f/1.2 ED Pro	£1099		High precision, high speed optic with a special lens system construction for edge to edge sharpness						30	62	70	87	
25mm f/1.8	£370		Compact prime lens with ultra bright f/1.8 aperture						25	46	57.8	42	
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super fast AF and weighs only 128g						9.5	46	57	60	
40-150mm f/2.8 ED Pro	£1299	4*	This powerful 80 300mm 35mm equivalent focal length lens offers amazing portability for this pro clas	S					70	72	79.4	160	
40-150mm f/4-5.6 R	£309		This middle distance zoom lens has an 80 300mm 35mm equivalent focal length						90	58	63.5	83	1
45mm f/1.2 ED Pro	£1200		Large aperture lens designed for portrait photography with premium optics						50	62	70	84.9	
45mm f/1.8	£279	5★	Fast aperture lens for taking portrait shots is sharp, quiet and has no colour fringing						50	37	56	46	
60mm f/2.8 Macro	£450		High precision macro lens that's dustproof and splashproof						19	46	56	82	j
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra low Reflection Optical coating said to reduce ghosting						90	58	69	117	
75mm f/1.8 ED	£799	5★	Ultra fast prime lens ideal for portraits and action shots						84	58	64	69	
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS						140	77	92.5	227	1
,					-				140		, 2.0		
PANASONIC CSC			Considerable and the small lead of the state						0.5	-1	70	00.4	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		•				25	n/a	70	83.1	J
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable lens camera		•				10	22	60.7	51.7	
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra wideangle zoom with premium optics		•				23	67	73.4	88	
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built in aperture ring		•				20	62	70	70	
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•				20	37	55.5	24	
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high quality standard zoom for Micro Four Thirds cameras	•	•				25	58	67.6	73.8	
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte black finish and improved autofocus and aperture control	•	•				25	58	67.6	73.8	
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•	•				20	58	66	71	
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal length range and weather resistant construction	•	•				20	62	68	86	
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers		•				18	46	55.5	20.5	
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•					20	37	61	26.8	1
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•				30	52	60	60	
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal bodied zoom featuring company's POWER OIS optical image stabiliser	٠	•				30	58	67	75	
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High speed prime with a compact metal body, includes three aspherical lenses to cut down distortion		•				20	46	36	57.5	
G 20mm f/1.7 ASPH II	£249		Ultra compact fast prime with excellent optics but slower autofocus than more modern options						20	46	25.5	63	
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds						25	46	60.8	52	
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast aperture fixed focal length standard lens from Leica						30	46	63	54.5	
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true to life magnification capability for better macro images						10	46	58.8	63.5	
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70 200mm on a 35mm camera	•					90	46	55.5	50	1
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•					85	58	67.4	100	
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte black finish and improved autofocus and aperture control						85	58	67.4	100	
DG 42.5mm f/1.2 Leica DG OIS	£1399	5*	Mid telephoto high speed Leica DG Nocticron lens with 2 aspherical lenses and ultra wide aperture						50	67	74	76.8	J
G 42.5mm f/1.7 Power OIS	£349		Mid telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect						37	31	55	50	
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation						15	46	63	62.5	
G 45-150mm f/4-5.6 MEGA OIS	£280	4*	Compact, lightweight telephoto zoom comprising 12 elements in nine groups						90	52	62	73	1
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4*	A powered long focal length zoom lens						90	46	61.6	90	j
G 45-200mm f/4-5.6 MEGA OIS II		4 🗷	Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS						100	52	70		1
DG 50-200mm f/2.8-4 OIS Leica	£380		Premium telephoto zoom that completes Panasonic's Leica f/2.8 4 series						75	67		100	ı
G 100-300mm f/4-5.6 MEGA OIS II	£1600	1.									76	132	
DG 100-400mm f/4-6.3 OIS Leica	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•				100	52 72	70 83	100 171.5	J
DG 200mm f/2.8 OIS Leica	£1349 £2699	5★	Top quality supertelephoto zoom with weathersealed construction and Dual IS support Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	•					103 115	77	87.5	171.5	
SAMYANG CSC 7.5mm f/3.5 UMC fisheye MFT	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting	٠					115	77 n/a	87.5 48.3	174	
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction						30	n/a	60	64.4	
12mm f/2 NCS CS	£330		Fast wideangle prime for APS C and Micro Four Thirds mirrorless cameras					_	20	67	72.5	59	1
14mm f/2.8 FE AF			Autofocus wideangle prime designed for Sony Alpha 7 series cameras		• •	•			• 20	n/a	85.5	97.5	J
•	£389	E.A.				_							
21mm f/1.4 ED AS UMC CS	£259	5★	Manual focus low light lens for mirrorless cameras with APS. C or smaller sized sensor		• •	_		_	28	58	54.3	67.9	ı
35mm f/1.2 ED AS UMC CS	£359		Standard angle manual focus lens for mirrorless cameras with APS C sensor size		• •			•	38	62	67.5	74.2	
35mm f/1.4 FE AF	£600	/ [.	Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF			•			• 30	67	75.9	115	J
35mm f/2.8 FE AF 50mm f/1 2 AS HMC CS	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full frame CSCs East telephoto prime that can produce stupping results with a super shallow depth of field			•			• 35	49	61.8	33	4
									50	62	67.5	7/, 5	т

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CSC Lenses	S			IM AGE STABIL ISATION	CANONM	RO 4 THIRD	SONT E	FUJI X MOUNT	LEICA L FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	
LENS		SCORE	SUMMARY	STA	CAN		MOUN			■		_	置 (ENSI	_
SIGMA CSC														
16mm f/1.4 DC DN C	£450		Large aperture wideangle lens with dustproof and splashproof design	Г						25	67	72.2	92.3	Ι
19mm f/2.8 DN A	£189		Metal bodied high performance wideangle prime lens	Н				П	4	20	46	60.8	45.7	۱
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E mount users, it's impressively sharp even at f/1.4	Н		•			-	30	52	64.8	73	i
30mm f/2.8 DN A 60mm f/2.8 DN A	£189		Uses a high quality double sided aspherical lens for a performance that's worthy of Sigma's 'Art' line Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body		i					30 50	46 46	60.8	40.5 55.5	1
SONY CSC														
E 10-18mm f/4 OSS	£750	4*	Super wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•		Ī				25	62	70	63.5	Ī
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather resistant super wideangle zoom with high quality optics							28	n/a	87	117.4	
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus		Ш	٠		Ш		24	49	62	22.5	
FE 16-35mm f/2.8 GM	£2300		Premium G Master series fast wideangle zoom with weather resistant construction		н	•		4	4	28	82	88.5	121.6	4
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full frame wideangle zoom lens	•		٠			•	28	72	78	98.5	4
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•	н	•		4	4	25	40.5	64.7	29.9	4
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid range zoom with a constant f/4 aperture	•			_		-	35	55	66.6	75	d
E 18-55mm f/3.5-5.6 OSS E 18-105mm f/4 G PZ OSS	£270 £499		Optical SteadyShot, said to be silent during movie capture, and a circular aperture Sony G lens for E mount cameras with a constant f/4 aperture	•						25 45	49 72	62 78	60 110	١
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS C cameras	·						40	95	110	167.5	
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000 series cameras							45	55	67.2	88	
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high magnification travel lens							50	62	68	98	j
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies							30	67	93.2	99	
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E mount cameras							20	49	62.6	20.4	
E 24mm f/1.8 ZA Sonnar T*	£839		Top quality Carl Zeiss optic ideally suited to Alpha 6000 series bodies							16	49	63	65.6	1
FE 24-70mm f/2.8 GM	£1799	5*	This pro grade standard lens for the Sony full frame FE mount gives exceptionally sharp results						•	38	82	87.6	136	
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built in image stabilisation	•		•			•	40	67	73	94.5	
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full frame standard zoom with optical stabilisation and weather resistant design	•	н	•		д	•	38	77	83.4	113.3	_
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built in stabilisation. Also dust and moisture resistant	٠		٠		Ш	٠	50	72	80.5	118.5	
FE 28mm f/2	£419	4★	This full frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness		н	٠		4	٠	29	49	64	60	4
FE 28-70mm f/3.5-5.6 OSS	£449		Built in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•	ш	٠			•	30	55	72.5	83	4
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	•		•		H	•	95	95	162.5	105	۱
E 30mm f/3.5 Macro FE 35mm f/1.4 ZA Distagon T*	£219	4*	A macro lens for the NEX compact system cameras Full frame ZEISS Distagon lens with large, bright f/1.4 aperture	Н						9 30	49 72	62 73	55.5 94.5	i
E 35mm f/1.8 OSS	£399	4 🗶	Lightweight, versatile prime with Optical SteadyShot image stabilisation							30	49	62.2	45	1
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full frame Sony E mount camera, this prime lens promises to deliver							35	49	61.5	36.5	d
E 50mm f/1.8 OSS	£219		A handy, low price portrait lens for the NEX range		П			П	_	39	49	62	62	1
FE 50mm f/1.4 ZA Planar T*	£1500	5*	Optically stunning premium fast prime, but huge and heavy							45	72	83.5	108	ı
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element					П	•	45	49	68.6	59.5	Ī
FE 50mm f/2.8 Macro	£500	4*	Sony's budget macro for full frame CSCs offers decent optics but is slow at focusing						•	16	55	70.8	71	4
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full frame prime lens with wide aperture allowing good images indoors or in low light			•	1		•	50	49	64.4	70.5	
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•		•			4	100	49	63.8	108	4
FE 70-200mm f/4 G OSS	£1359	4★	G series telephoto zoom lens, dust and water resistant, with built in image stabilisation	•		٠	_		٠	100	72	80	175	4
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full frame E mount bodies	•	н	۰		4	•	100	72	80	175	4
FE 70-300mm f/4.5-5.6 G OSS	£1150	/ 4	Sony has added this lens to its growing range	•		•			•	90	72	84	143.5	
FE 85mm f/1.8 FE 85mm f/1.4 GM	£550	4★	Relatively inexpensive portrait lens includes dust and moisture resistant construction Stunning image quality from Sony's premium 'G Master' portrait lens						•	80	67 77	78 89.5	82 107.5	H
FE 90mm f/2.8 Macro G OSS	£1889	5 ★	Optically excellent dedicated macro lens for Sony's full frame E mount cameras							80	62	79	130.5	-
FE 100mm f/2.8 STF GM OSS	£1700	3 🗡	Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh					П		57	72	85.2	118.1	_
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9				_			98	77	93.9	205	
TAMRON CSC					-								-	i
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable lens cameras	r						50	52	63.5	80.4	
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	٠	•				50	62	68	96.7	
TOKINA CSC						Ļ								
Firin 20mm f/2 FE MF Firin 20mm f/2 FE AF	£800 TBC	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor			•				28	62 63	69 73.4	81.5 81.5	
ZEISS CSC	150		Taken and the constant in the control of the contro	۰		1				20	00	70.1	0110	i
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X series CSC cameras. Very impressive performance							18	67	82	68	
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full frame system cameras from Sony							25	77	78	95	
Loxia 21mm f/2	£1230		Compact manual focus wideangle prime purpose designed for Sony Alpha 7 series cameras							25	52	62	72	1
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full frame users offering unrivalled quality							20	67	81	92	ı
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever so pricey compact manual focus prime, with absolutely stunning optics			•			•	25	52	62	69.5	1
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS C format sensors, a fast standard lens for Fujifilm X series cameras			•		•		23	52	72	76	1
Loxia 35mm f/2	£1015		Small wideangle manual focus prime intended for Sony Alpha 7 users			•			•	30	52	62	59	
Loxia 50mm f/2	£740		Manual focus standard prime with premium optics and E mount for Sony Alpha 7 users			•			•	45	52	62	59	1
Touit 50mm f/2.8 Planar T*	£589	_	Macro 1:1 lens for extreme close ups, as well as shooting portraits or panoramas as a light tele lens			٠		٠		15	52	75	91	
Batis 85mm f/1.8 Loxia 85mm f/2.4	£909 £1199	5★	A high quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•		•			•	80	67 52	78 62.5	105	4
			A compact, manual focus, short telephoto lens for the mirrorless Sony Alpha series							80			108	

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CANON BG-E4 BATTERY GRIP FOR EOS 5DMINT BOXED £49.01
FUJI X PRO 1 BODY WITH GRIP CHARGER AND 3 BATTS MINT- £345.01
FUJI X PRO 1 HANDGRIP GENUINE FUJIMINT- BOXED £69.01 FUJI 18 - 55mm f2.8/4-R LM OIS XF FUJINON (NEW)MINT CASED £475.01
FUJI 18 - 55mm f2.8/4-R LM OIS XF FUJINON (NEW)MINI GASED £4/5.01 FUJI 18 - 55mm f2.8/4-R LM OIS XF FUJINON + HOOD MINT- £375.01
FUJI 50 - 230mm f4.5/6.7 OIS XC LENS FOR X PRO ETCMINT BOXED £245.00
FUJI TCL-X100 TELECONVERTER FOR X100/100S etcMINT BOXED £195.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP MINT BOXED £1,195.00
NIKON D3S BODY COMPLETEEXC++BOXED £995.00
NIKON D7000 BODY WITH BATT AND CHARGERMINT-BOXED £299.0
NIKON D300S BODY COMPLETE WITH ALL ACCESSORIES .MINT BOXED £375.0
NIKON D200 BODY WITH BATTERY CHARGER STRAP MINT- £199.00
NIKON D2 HS BODY COMPLETEEXC+++BOXED £375.00
NIKON D3000 COMPLETE WITH 18-55 AFS VR LENSMINT £175.0
NIKON D40 BODY COMPLETEMINT-BOXED £125.00
NIKON MB-D16 BATTERY GRIP FOR NIKON D750MINT BOXED £195.00
SIGMA EM-140 DG NA - ITTL MACRO FLASHMINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FITMINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FITMINT BOXED £75.01
PENTAX KP DIGITAL 24.2 MEGAPIXELS (USED ONCE)MINT BOXED £699.01
PENTAX 50mm f1.8 SMC DA LENS + HOODMINT BOXED £95.00
PENTAX 18 - 50mm f4/5.6 DC WR RE LENS + HOODMINT £125.00
PENTAX 55 - 300mm f4.5/6.3 DA PLM WR,+ HOODMINT BOXED £295.00
PANASONIC 45-200mm f4/5.6 LUMIX G VARIO M 4/3RDS.MINT BOXED £199.0
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDSMINT CASED £325.01
OLYMPUS 70 - 300mm f4/5.6 ZUIKO DIGITA ED 4/3rdsMINT BOXED £169.01 OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGTAL ED 4/3RDS MINT + HOOD £69.01
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MMMINT + HOUD 209.01
OLYMPUS FL-14 FLASH UNITMINT CASED £75.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESSMINT BOXED £145.00
SONY 18 - 250mm f3.5/6.3 A/F DT LENSMINT BOXED £325.00
SIGMA 30mm F2.8 DN MICRO 4/3RDSMINT BOXED £115.00
SONY 20mm f2.8 WIDE ANGLE FOR ALPHAMINT BOXED £399.0
SONY 500mm f8 REFLEX LENS WITH FILTERSMINT BOXED £395.00
SONY ECM - XTST1M STEREO MICROPHONE NEW UNUSED £69.01
METZ 44A/F1 FLASH UNIT FOR SON DLSRMINT BOXED £95.00
SONY DSC-HX90V COMPLETE VERY LOW USEMINT BOXED £275.0

Canon Autofocus, Digital Lenses,	Canon F	D
CANON 14mm f2.8 USM "L"	MINT-BOXED	£795.0
CANON 24mm f1.4 "L" USM	MINT	£499.0
CANON 24mm f1.4 "L" USMCANON 85mm f1.2 USM "L" MK II LATEST MODEL	.MINT CASED	£899.0
CANON 85mm f1.2 USM "L" MK II LATEST MODELN		
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER		
CANON 300mm f4 USM "L" IMAGE STABILIZER., MINT BO		
CANON 300mm f4 USM "L" IMAGE STABILIZER		
CANON 500mm f4 USM "L" IMAGE STABILIZER MK1 N	IINT-CASED £	2.999.0
CANON 8 - 15mm f4 USM "L" FISHEYE		
CANON 16 - 35mm f2.8 USM "L" MK 2	.MINT BOXED	£875.0
CANON 16 - 35mm f4 USM "L" LATEST	.MINT+HOOD	£699.0
CANON 28 - 70mm f2.8 USM "L"	MINT-	£495.0
CANON 28 - 80mm f2.8/4 USM "L"	EXC++CASED	£375.0
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER	.MINT CASED	£699.0
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER		
CANON 70 - 200mm f2.8 USM "L"	MINT BOXED	9,699
CANON 80 - 200mm f2.8 "L" USM WITH HOOD	MINT-BOXED	£499.0
CANON 20mm f2.8 USM	EXC++	£245.0
CANON 24mm f2.8 EF-S STM PANCAKE LENS	MINT BOXED	£110.0
CANON 50mm f1.8 MARK 1 (VERY RARE NOW)		
CARL ZEISS 50mm f1.4 PLANNAR T* WITH HOOD	MINT	£375.0
CANON 60mm f2.8 EFS USM MACRO LENS		
CANON 85mm f1.8 USM		
CANON 100mm f2 USM		
CANON 100mm f2 USM		
CANON 100mm f2.8 MACRO		
CANON 10 - 22mm f3.5/4.5 USM	EXC++	£345.0
CANON 17 - 55mm f2.8 EFS IS USM WITH HOOD	MINT	£499.0
CANON 18 - 55mm f3.3/5.6 STM VIBRATION REDUCTION.		
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER		
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER		
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER		
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER		
CANON 75 - 300mm f4.5/5.6 MKII USM		
CANON 75 - 300mm f4.5/5.6 MKIII	MINT BOXE	1 £99 N
KENCO DG CANON FIT TUBE SET 12.20.36MM		
CANON EF 1.4X EXTENDER MK I		
CANON EF 2.0X EXTENDER MK I	MINT BOXED	£129.0
CANON EF 2.0X EXTENDER MK II		
KENCO DG CANON FIT TUBE SET 12,20,36MM		£99.0
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER		
SIGMA EX 1.4 APO DG TELECONVERTER		
CANON TC-80N3 REMOTE RELEASE/TIMER FOE EOS		
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE		
SIGMA 10mm f2.8 EX DC FISHEYE HSM		
SIGMA 14mm f2.8 EX HSM ASPHERIC	MINT CASED	£365.0
SIGMA 105mm f2.8 MACRO EX WITH CASE		
SIGMA 105mm f2.8 MACRO EX DG OS HSM		
SIGMA 150mm f2.8 EX DG-OS HSM MACRO LATEST		
SIGMA 12 - 24mm f4.5/5.6 DG HSM MK2 II		
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC		
Ordinative Committees and EA Du Adi IIIIII	DUNED	~.00.0

SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC MINT- £179.00
SIGMA 18 - 50mm f 2.8 EX DC SLD GLASS MINT-BOXED £165.00
SIGMA 18 - 250mm f3.5/6.3 DC SLD HSM OSMINT BOXED £199.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II MINT- £325.00
SIGMA 70 - 200mm f2.8 DG HSM OS LATESTMINT £595.00
SIGMA 120 - 400mm f4/5.6 APO DG HSM OSMINT BOXED £425.00
TAMRON 180mm f3.5 A/F SP DI MACRO LATESTMINT BOXED £499.00
TAMRON 500mm f8 MIRROR LENS & FILTERS FD MOUNT MINT-CASED £175.00
TAMRON 28 - 75mm f2.8 XR Di LENS LATESTMINT £345.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROLMINT BOXED £375.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST)MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICALMINT BOXED £279.00
LENSBABY COMPOSER WITH 0.42 SUPER WIDEMINT CASED £99.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD, FILTER CAP BL	
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*	
CONTAX TLA 140 FLASH FOR G1/G2	
CONTAX GD1 DATABACK FOR CONTAX T3	
CONTAX TLA 200 FLAH FOR CONTAX "G"	
CONTAX TVS WITH VARIO SONNAR	
CONTAX 167 MT BLACK BODY	
CONTAX 167 MT BLACK BODY	
CONTAX 137 MA QUARTX BODY	MINT BOXED £85.00
CONTAX 137 MA QUARTX BODY	EXC++ £49.00
CONTAX CARL ZEISS 28mm f2.8	
CONTAX 50mm f1.7 AE LENS	
YASHICA/CONTAX 55mm f2.8 ML MACRO LENS	
CONTAX CARL ZEISS 85mm f2.8 AE	
CONTAX 300mm F4 TELE TESSAR MM	
CONTAX TLA 280 FLASH	
CONTAX TLA 280 FLASH UNIT	MINT BOXED £75.00

LEICA "M", "R", & SCREW & RA	NGEFINDER
LEICA M9 BLACK BODY CHGR,BATTERY, LEADS LEICA DIGILUX 2 COMPLETE LEICA DIGILUX 3 COMPLETE LEICA V LUX TYPE 114 COMPLETE	MINT- £1,899.00
LEICA DIGILUX 2 COMPLETE	EXC++BOXED £365.00
LEICA VILIV TYPE 114 COMPLETE	MINT-BOXED £475.00
LEICA V LOX 17PE 114 COMPLETE	MINT ROVED \$1 275 OO
LEIGA X VALID TTPE 107 THANDUIN & TINGEN EGOT	MINT BOXED £1,275.00
LEICA EVPZ ELECTRONIC VIEWFINDER 18753 LEICA MS BLACK ,BODY LEICA MSP BLACK (STILL WRAPPED IN BOX) OPENED LEICA MR METER BLACK BOXED	EXC++ £575.00
LEICA M4P BLACK (STILL WRAPPED IN BOX) OPENED	MINT BOXED £999.00
LEICA MR METER BLACK BOXED	MINT- £295.00
LEIGA MDA BODY SER NO 12659XX CIRCA 1970 LEIGA MDA BODY SER NO 14111XXCIRCA 1975-76 LEIGA IIIG BODY WITH 5cm f2 SUMMITAR & CASE LEIGA CL BODY	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76	EXC++ £399.00
LEICA CI BODY WITH 5CM TZ SUMMITAK & GASE	MIN1 - £1,195.00
LEICA CM 12 4 SUMMARIT FILM COMPACT	MINT. £300.00
LEICA CM ZOOM WITH 35-70mm VAR ELMAR FILM	MINT- £575.00
LEICA CM 24 SUMMARIT FILM COMPACT. LEICA CM ZOOM WITH 35-70mm VAR ELMAR FILM LEICA C3 WITH LEICA 28-80 VAR ELMAR ASP FILM LEICA MINILUX OB EXCLUSIVE DATA BACK VERSION	MINT- £195.00
LEICA MINILUX DB EXCLUSIVE DATA BACK VERSION	MINT BOXED £465.00
LEICA 28mm f2.8 ELMARIT BLACK WITH HOOD ZEISS LEICA M FIT 35mm f2.8 ZM C BIOGON T* M FIT	MINT- £895.00
LEICA 40mm f2 SUMMICRON C FOR CLE / CL FOR M	2205 OJ TAIM
LEICA 4011111 12 3011111101010 0 T ON OLE / OL TON III	MINT- £325.00
CANON 50mm ft 4 L39 SCREW WITH M ADAPTOR	MINT- £225.00
LEICA 5cm f2.8 COLL ELMAR	MINT- £295.00
LEICA 5cm f2.8 COLL ELMAR. LEICA 90mm f2 COLLAPSIBLE SUMMICRON LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS	MINT £375.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS	EXC++ £595.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR	MINT- £265.00
LEIGA COmm 42 0 TELE ELMARIT DI ACV 11000	MIN 1 £345.00
LEIGA 90mm få FI MAR C FOR CLF / CL LFICA M	WIINT- BUXED 2475.00 MINT- £295.00
LEICA 90mm f4 ELMAR M MOUNT	MINT- £165.00
LEICA Som 13.5 ELMAR RED SCALE LEICA 90mm 12.5 TELME ELMARIT BLACK 11800 LEICA 90mm 4 ELMAR C FOR CLE / CL LEICA M. LEICA 90mm 14 ELMAR M MOUNT. LEICA 135mm 12.8 ELMARIT M 11829 WITH CASE.	MINT BOXED £375.00
LEIGA 135MM 14.5 HEKTUK	£XG+ £/5.00
VOIGTLANDER 15mm f4.5 SUPER WIDE HELIAR VM III	MINT £475.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW VOIGTLANDER 50mm f1.1 NOKTON VM LEICA M VOIGTLANDER 50mm f1.5 VM ASPH VINTAGE NOKTON .	MINT £195.00
VOIGTLANDER SUMM T1.1 NUKTUN VM LEIGA M	MINT BOXED £565.00
VOIGTLANDER SOITH 11.5 VIII ASER VINTAGE NORTON.	MINT \$129 OO
VOIGTANDER BESSA T WINDER VOIGTANDER BESSA T WINDER VOIGTANDER BESSA T WINDER VOIGTANDER BESSA T WINDER VOIGTANDER BESSA T GRIP FOR R.PZ.R3 ETC LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER LEICA MZ/M3 BROWN LETHER CASE WITH STRAP LEICA MZ/M3 BROWN LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA BESSA T GRIP FOR R.PZ.R3 ETC LEICA	MINT BOXED £149.00
VOIGTLANDER VC METER II	MINT BOXED £175.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC	MINT BOXED £49.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER	MINT- £375.00
LEICA MZ/M3 BRUWN LEATHER CASE WITH STRAP	EXG++ £65.00
LEIGA 30III IZ SUMMITAR GULL	FYC+++ £2/3.00
LEICA MANOS BROWN LEATHER CASE WITH STRAP LEICAS GAN ES MAINTAR FOLL LEICA 135mm LAS LEKTOR + HOOD ON MOUNT LEICA 135mm LAS LEKTOR + HOOD WHOUNT LEICA 135mm LAS LEKTOR + HOOD WHOUNT LEICA 135mm LAS LEKTOR + HOOD SCREW LEICA FT DALLINEFT 13.50M F4 5.0M LARC LEICA 90mm 14 ELMAR BLACK SOREW LEICA 135mm LAS SIRETOR + HOOD SCREW LEICA SCRAP LASH FOR Med PEL LEICA SCRAP LASH FOR MED HOOD LEICA SCRAP LASH FOR MED HOOD LEICA SCRAP LASH FOR MED HOOD LEICA FORM BLACK RANGERHORE LEICA FORM BLACK RANGERHORE LEICA FORM BLACK RANGERHORE LEICA ROW SANTHARCTE BODY WITH STRAP LEICAR BLACK ROW WITH STRAP	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW	EXC++ £145.00
LEICA 135mm 14.5 HEKTOR + HOOD SCREW	EXG++ £99.00
LEIGA SEZU FLASH FUR MO EIG	MINT_ £110 00
LEIGA SI 24 DI LASITI ON MO-MS ELE.	MINT-CASED £175.00
LEICA R9 ANTHRACITE BODY WITH STRAP	MINT £599.00
LEICA R8 BLACK BODY WITH STRAP	MINT- £445.00
LEICA RO BLICK BODY WITH STRAP LEICA R7 CHROME BODY LEICA R8 MOTORDRIVE 14313 & CHGR 14424 LEICA R8 MOTOR WINDER GRIP FOR R8/R9	MINT- £365.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424	MINT BOXED £345.00
LEICA RS MOTOR WINDER GRIP FOR RS/R9	MINT - £149.00
LEICA 28mm f2.8 SUPER ANGULON PC WITH HOOD	MINT CASED \$745.00
LEICA CURTAGON 35mm f4	MINT-BOXED £395.00
LEICA 50mm f2 SUMMICRON 3 CAM	MINT- £379.00
LEICA CURTAGON 35mm f4 LEICA 50mm f2 SUMMICRON 3 CAM LEICA 60mm f2.8 MACRO ELMARIT R+MACRO ADAPTO	IR EXC++ £395.00
LEICA 90mm f2.8 ELMARIT 3 CAM	MINT- £375.00
LEICA 180mm F4 ELMARIT R 3 CAM	EXC++ £345.00
LEIGA 20 - 70MM T3.5/4.5 KUNI LENS WITH HOUD	MINT CASED £575.00 MINT CASED £725 OF
LEICA APO-EXTENDRE 2 X ROM	MINT CASED £123.00
LEICA 28 - 70mm 13.5/4.5 ROM LENS WITH HOOD Leica 80 - 200mm 14 Rom Lens Built in Hood Leica apo-extendre 2 x Rom Leica pradovit P150 with 2 extra slide trays	MINT BOXED £95.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS	NEW UNUSED £1.695.00
SWAROVSKI 10x42 SL HABICHT+STRAP AND COVERS Leica 10 X 42 Trinovid Ba with Leather Case	MINT- £565.00
LEICA 10 X 42 TRINOVID RA WITH LEATHER CASE	MINT £595.00

LEICA 10 x 25 TRINOVID COMPACT BINOCULAR GREEN ... MINT-CASED £275.00 LEICA 10 x 25 TRINOVID COMPACT BINOCULAR BLACK ... MINT-CASED £279.00 OPTICRON 20X80 BCF BINOCULARS & TRIPOD MOUNTMINT BOXED £250.00

Medium & Large Format

RONICA ETRS PRISM,FDR,BACK & 75mm EII LENS...

BRONICA ETRS WL/FINDER, BACK & 75mm EII LENS	EXC++ £295.00
BRONICA SQB COMPLETE WITH 80mm FINDER & BACK.	MINT £345.00
BRONICA 50mm F2.8 ZENZANON MC	EXC+++ £99.00
BRONICA 105mm f3.5 LENS FOR ETRS/i	MINT- £99.00
BRONICA 110mm F4 MACRO LENS PS	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC	
RRONICA 150mm F4 F	MINT- 589 OO
BRONICA ETRSI 120 BACK Bronica Polaroid Back for Etrsi, Etrs etc	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI. ETRS ETC	MINT BOXED £59.00
BRONICA AEII METERED PRISM	FYC++ \$75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.	MINT- £75.00
BRONICA MOTOR WINDER E	
RRONICA 150mm F3 5 7FN7ANON S	MINT- £165.00
BRONICA 150mm F3.5 ZENZANON SBRONICA 40mm F4 ZENZANON S ULTRA WIDE FOR SQ	MINT- 2100.00
BRONICA 50mm f3.5 PS LENS & CASE	MINT DOVED 0100 00
BRONICA 65mm F4 ZENZANON PS FOR SQ	MINT CACED CLAS OD
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ	
BRONICA 11011111 F4 F3 ZENZANON MACRO FOR SQ	
BRONICA 180mm f4.5 PS LENS & CASE Bronica ae prism finder SQ-i Latst Model	MINT-BUXED £199.00
BRUNIGA AE PRISM FINDER SU-I LATST MUDEL	MIN1 BUXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI	MIN 1- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI	MIN 1 - £69.00
BRONICA FILMBACK SQ-i220 FOR SQA/SQAi	MINT BOXED £79.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM	MINT BOXED £1,475.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM	EXC++ £1,195.00
HASSELBLAD 503 CX BODY WITH BACK & WLF	MINT- £695.00
HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER	MINT £295.00
HASSELBLAD 150mm f4 SONNAR T* BLACK	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR CF	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER	
HASSELBLAD 150mm f4 SONNAR SILVER	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER	EXC+ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM	
HASSELBLAD H13 EXT TUBE	MINT £165.00
HASSELBLAD PM90 PRISM FINDER	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM	
HASSELRI AD A12 RACK CHROME	MINT- £129 00
HASSELBLAD WINDER CW AND REMOTE	MINT £275.00
MAMIYA 6 BODY REALLY NICE CONDITION	MINT- £775.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6	
MAMIYA 645 SUPER WITH AE PRISM 80mm COMPLETE	
MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER etc	
MAMIYA M645J COMPLETE WITH 80mm f2.8	
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6	MINT £295.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	00 0012 THIM
MAMIYA 250mm F4.5 LENS FOR RZ	
MAMIYA 210mm F4 SEKOR C FOR 645	MINT CACED C105 00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT C100.00
MAMIYA 220 BACK FOR RZ 67PARTER AND HOO!	
PENTAX 200MM F4 FOR PENTAX 67 + FILTER AND HOU PENTAX 55MM F4 SMC FOR 6X7	MINT 0175 00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT DOVED 0100.00
PENTAX 55MM F2.8 FUR PENTAX 645ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008	
RULLEIFLEX SCHNEIDER 150MM F4.6 MAKKU FUK 6008 Yashicamat 124g complete with hood + case	MINI - £5/5.UU
TASHICAMAT 1246 COMPLETE WITH HOUD + CASE	MIN1-GASED £375.00
Nikon Auto-Focus & Digital, Lenses	Accordance

NIKON 10.5 f2.8 "G" IF-ED AF DX FISHEYEMINT BOXED £399.00
NIKON 28mm f2.8 A/F "D"EXC++ £99.00
NIKON 28mm f2.8 A/FMINT £135.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENSMINT BOXED £179.00
NIKON 50mm f1.8 A/F "D"MINT BOXED £89.00
NIKON 60mm f2.8 A/F D MICRO NIKKORMINT BOXED £299.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKORMINT+HOOD £345.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LATESTMINT BOXED £754.00
NIKON 18 - 35mm f3.5/4.5 "G" ED AF-S LATESTMINT BOXED £499.00
NIKON 18 - 70mm f3.5/4.5 IF-ED AF-S ZOOMMINT £125.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODELMINT BOXED £745.00
NIKON 28 - 200mm f3.5/5.6 A/F DEXC++ £125.00
NIKON 35 - 70mm f3.3/4.5 A/F LENSEXC++ £49.00
NIKON 35 - 135mm f3.5/4.5 A/F + H00D MINT- £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATESTMINT BOXED £1,375.00
NIKUN 70 - 20011111 12.8 ED AF-5 VK II LA 1E51IIINI BUKED £1,375.00

IIKON 70 - 300mm f4.5/5.6 "E" ED AF-P VR LATESTMINT BOXED £599.00
IIKON 75 - 300mm f4.5/5.6 A/F ZOOM + TRIPOD COLL MINT- £159.00
IIKON 80 - 200mm f2.8 A/F IF-ED ZOOM GREAT LENS MINT- £345.00
IIKON 80 - 200mm f2.8 A/F IF-ED AF-S SILENT WAVE MINT-CASED £595.00
IIKON 80 - 400mm f4.5/5.6 ED AF "D" VRMINT-BOXED £525.00
IIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATESTMINT BOXED £1,695.00
IIKON 200 - 500mm f5.6 ED AF-S VR LENS LATESTMINT BOXED £1,075.00
IIKON TC14 E II AF-S TELECONVERTERMINT- £175.00
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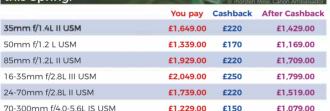
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14-42mm F3.5-5.6 M.Zuiko II R E++ £79
17mm F1.8 M.Zuiko - Black Mint- / Mint £269
17mm F2.8 M.Zuiko + VF1 Finder E++ £139
25mm F1.8 M.Zuiko - Black Mint- £219 40-150mm F2.8 M.Zuiko Pro E++ / Mint- £899
40-150mm F2.8 M.Zuiko P70E++ / Mint- £899 40-150mm F4-5.6 R ED M.ZuikoMint- £99
40-150mm F4-5.6 K ED W.ZUKOE+ / Mint- £129 - £149
60mm F2.8 DN SigmaE+ £99 60mm F2.8 ED Macro M.ZuikoMint- £279
75mm F1.8 ED Black M.ZuikoMint- £279
75mm F1.8 ED Silver M.ZuikoMint- £489
300mm F4 IS Pro M.ZuikoE++ £1.699
300mm F6.3 MF Reflex Tokina
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Sony E-Mount Lenses

16-70mm F4 ZA 0SS	E++ £49
16mm F2.8 Nex Lens	E+ £6
18-200mm F3.5-6.3 OSS	E++ £34
24-70mm F2.8 FE G Master	E++ £1,34
24-70mm F4 FE ZA OSS	E++ £64
24mm F1.4 ED AS UMC Samyang	E++ £24
24mm F3.5 Tilt-Shift ED FE Samyang	Mint- £49
28-70mm F3.5-5.6 FE OSS E+ /	
30mm F2.8 DN Sigma	Mint- £8
32mm F1.8 Touit E Zeiss	E++ £37
50mm F1.2 AS UMC CS Samyang	
50mm FE F1.4 ZA Planar T*	Mint- £1,09
55-210mm F4.5-6.3 OSS	
55mm F1.8 FE ZA	E++ £51
60mm F2.8 DN Sigma	Mint- £9

70-300mm F4.5-5.6 G OSS FE	E+ £789
FE 16-35mm F4 ZA OSS	E+ £779
QX10 Smart Phone Lens	Mint- £89
100mm F2 8 FF STM GM 0SS	Mint_ £1 2/0

Canon EOS Lenses

11_24mm E4 L USM
11-24mm F4 L USM E++ £2,139 12-24mm F4 ATX PRO SD Tokina E++ £229 - £249
135mm F2 L USME++ / Mint- £599
14mm F2.8 L USM II E+ / E++ £849 - £899 14mm F3.1 T ED AS IF UMC Samyang E+ £199
14mm F3.11 ED AS IF UNIC SamyangE+ £195
15-45mm F3.5-6.3 IS STM EF-MMint- £149
15mm F2.8 EF Fisheye E+ £34
16-50mm F2.8 ATX Pro DX Tokina E++ £339
16mm F2.8 MC Zenitar Zenit E++ £129
17-85mm F3.5-5.6 IS USM E++ £139
18-135mm F3.5-5.6 IS E+ £189 18-200mm F3.5-5.6 IS EFS Mint- £239
18-200mm F3.5-5.6 IS EFS Mint- £239
18-55mm f3.5-5.6 EFSExc £19
18-55mm F3.5-5.6 EFS II E++ £49
19-35mm F3.5-4.5 MC Cosina E+ £59
20-35mm F2.8 ATX Pro TokinaE+ £239
20-35mm F2.8 EF LE+ £299
20-35mm F2.8 EF L
24-70mm F2.8 L USM II E+ £1,149
24mm F1.4 L USM E+ / E++ £599 - £699 24mm F1.4 L USM MKIIE++ / Mint- £989 - £1,049
24mm F1.4 L USM MKIIE++ / Mint- £989 - £1.049
24mm F3.5 L TSE MkII E++ £1.189
24mm F3.5 L TSE MkII. E++ £1,18 28-135mm F3.5-5.6 IS USM. Unknown £7 28-75mm F2.8 XR Di AF Tamron. E+ £15
28-75mm F2.8 XR Di AF Tamron E+ £159
28-80mm F2.8-4 L USME+ £339
28-80mm F3.5-5.6 EF
28mm F1.8 USM E++ £279
35-135mm F4-5.6 USME+ £75
35mm F1.4 L USM E++ £789
45mm F2.8 TS-E
50mm F1.8 EF IIE+ / Mint- £5!
50mm F1.8 EF Mk1E+ / E++ £11
50mm F1.8 STM E++ £71
50mm F0 7F Magra 7ging F + £78
50mm F2 ZE Macro Zeiss E++ £729
50mm f2.5 EF Macro E++ \pounds 169 60mm F2.8 Macro USM EFSE++ / Mint- \pounds 239 - \pounds 259
60mm F2.8 Macro USM EFS E++ / MINT- £239 - £25
70-200mm F4 L IS USME++ / Mint- £599 - £639
70-200mm F4 L USM E++ £33
70-210mm F3.5-4.5 USM E++ £99
70-300mm F4-5.6 Di VC USD TamronE++ / Mint- £199 - £21! 70-300mm F4-5.6 IS USM E+ / Mint- £199 - £22!
70-300mm F4-5.6 IS USM E+ / Mint- £199 - £229
70-300mm $F4-5.6 I IS IISM F+++++++++++$
70-300mm F4.5-5.6 D0 IS USM
85mm F1.2 L USM MkIIE++ £1,049 - £1,099
90mm F2.8 Tilt-Shift Lens E+ / E++ £649 - £699
100mm F2 USM E++ £179
100mm F2 USM
100mm F2.8 EF MacroUnknown £129
100mm F2.8 USM Macro E++ \pounds 259 150-600mm F5-6.3 SP Di VC USD Tamron E++ \pounds 448
150-600mm F5-6.3 SP Di VC USD Tamron E++ £449
180mm F3.5 Di Macro AF E++ £419
180mm F3 5 FF L Macro USM F++ £849 - £869
200-400mm F4 L IS USM with Internal 1.4x Extender Lens E++ £8,24
200-500mm F5-6 3 Di LD AF Tamron F± \$360
200mm F1.8 L USM
200mm F2.8 L USM II E++ £429 - £449
300mm F2 8 LIS IISM F+ £2 349 - £2 479
300mm F2 8 L IS LISM MKII F++ £4 249
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300mm F2 8 L LISM Fyc £840
300mm F2.8 L USMExc £849
300mm F2.8 L USM

Sigma - Canon EOS Fit

10-20mm F3.5 EX DC HSM	E++ £269
10-20mm F4-5.6 DC HSM	E++ £179
20mm F1.8 EX DG	E++ £249
24-60mm F2.8 EX DG	
50-200mm F4.5-5.6 DC HSM OS	Unknown £29
50-500mm F4-6.3 Apo DG HSM	E+ £319
50mm F2.8 EX DG Macro	E++ £149
70-200mm F2.8 EX APO HSM	
170-500mm F5-6.3 Apo	E+ £159 - £199
180mm F3.5 EX Macro AP0	E++ £299
300mm F2.8 APO DG HSM	E++ £1,149
400mm F5.6 AF	
500mm F7.2 Apo	E+ £149
600mm F8 Reflex	E+ £179

300mm F5.6 APO EX DG HSM	E++ £3,499	
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Digital SLR Cameras

Nikon D3 Body Only	E+ / E++ £749 - £799
D300 Body Only	E+ £179
D3100 Body Only	E++ £129
D3S Body Only	E+ £1,149
D4 Body Only	E+ / E++ £1,789 - £1,995
	E++ / Mint- £2,989 - £2,999
D500 Body Only	E++ / Mint- £1,429
D5100 Body only	E++ £169
D5200 Body Only	Mint- £229
D60 Body Only	E++ £89
D600 Body Only	E++ £619
	Unknown / E+ £349 - £449
D7000 Body Only	E++ £299
D7200 Body Only	E+ / Mint- £629 - £689
D750 Body Only	E+ / E++ £919 - £949
D80 Body Only	. Unknown / E++ £79 - £119
D800 Body Only	E+ / E++ £949 - £989
D800E Body Only	E++ £1,049
	E+ / E++ £1,399 - £1,449
D90 Body + MB-D80 Grip	Unknown £149
Df Body Only	E+ £1,399

E420 + 14-42mm + 40-150mm	+	£179
E510 + 18-180mm	+	£249
E520 + 14-42mm + 40-150mm	+	£169
Sony A200 + 18-70mm E-	+	£129
A200 Body Only E-	+	£129
A290 + 18-55mm E-	+	£199
A300 Body Only	+	£119
A3000 Body Only E	+-	+ £99
A33 Body Only	+	£129
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TVSIII Titanium	
Yashica Zoomate 115	
Zoomate 70	E++ £2!
Minolta Electroflash C	
Himatic 7S	
Prod 20	
Riva 115EX	
Riva Zoom 115	
Riva Zoom 135EX	
Vectis GX1	
Vectis GX2	
Minox 35GT	
35GT + FC35 Flash	
Nikon AF-230	
Lite Touch Zoom 120ED	
Lite Touch Zoom 150ED	
Nuvis S	
RF	
Zoom 300	
Zoom 70WS	
Olympus Mju Zoom 105	
Mju1	
Superzoom 140S	
Trip 10	E++ £1

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Espio 160 E+ / E++ £25 - £29 Espio 738 G E+ £25 - £29 Espio 738G E+ £19 Espio 738s E++ £19 Zoom 70X E+ £19 Zoom 90 E+ £19		
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$\begin{array}{cccccccccccccccccccccccccccccccccccc$		
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	Zoom 90WR	E++ £29

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45CT3 Flash E+ £59
45CT4 NicadE+ £39
45CT5 Flash E+ £29 - £49
50MZ5 Nicad E++ / Unused £99 - £129
70 MZ5 Flash E++ £139
70MZ4 FlashE+ £159
LED-480 MecalightMint- £39
Quantum QF9N Qflash PilotE+ £149
Qflash Model TExc £99
Qflash Model T + Turbo 2x2 Kit E++ £199
Qflash Model T + Turbo Kit E++ £199
Qflash Model XE+ £99
Qflash X5D-R x2 Head Kit + Access E+ £399
Turbo Battery PackAs Seen £49
Turbo Compact Battery Pack + Access Mint- £159

Studio Lighting

Bowens Gemini GM500R Two Head Kit	Mint- £849
Hotlite	E++ £149
Pencil Lite	E+ £149
Table Top Studio	E++ £149
Prolite 60 Two Head Kit	E++ £199
Redwing 200 Two Head Kit	E++ £299
Espirit 1500 Head	E++ £339
Espirit 500 Two Head Kit	
Red Head + Stand Beard Photon	E+ £99
Mini Puls C200 Head Broncolor	E++ £349
Elinchrom 2x 500 Heads + 1500S Head	E+ £449
ELB400 Pack + Quadra HS Head	E++ £1,089
3x A3000 Head + 3000 Battery Pack	E+ £679
S3000H Head + Digital RX2400 Power	E++ £1,499
Style 300 Two Head Kit	
Style 400FX Two Head Kit	E++ £339
Hensel Porty Premium Plus 1200W Outfit	E++ £1,349
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3x Lanebeam Head Quartzcolor	As Seen £179
Godox 3x Pioneer 300Di Studio Kit	E++ £199
SK400 Three Head Kit	E++ £289
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250 Two Head Kit	
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Starlight QL Light Kit E+ / E+	
Lastolite Lumen 8 F400 Two Head Kit	E++ £349
Quartet 22/40 Variable Profile Spot Stran	d E++ £149
Solaflash 2500 Two Head Kit Courtenay	E++ £169
Interfit venus 150 Head Kit	E+ £75
2x 1000 Halogen Lights	E++ £139

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28mm F4 HCD	.E++ / Mint- £1,199 - £1,899
35-90mm F4-5.6 HC	.E++ / Mint- £3,549 - £3,550
35mm F3.5 HC	E+ / E++ £949 - £1,29
50-110mm F3.5-4.5 HC	E+ £1,049 - £1,29
50mm F3.5 HC	E+ / E++ £899 - £1,199
120mm F4 HC Macro	Exc / E++ £879 - £1,299
150mm F3.2 HC	E+ / E++ £899 - £1,099
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150mm F4 C Black	E+ £149
150mm F4 CF	Exc / E++ £249 - £399
160mm F4.8 CB	E++ £349
180mm F4 CF	
250mm F5.6 C Black	E+ £129
250mm F5.6 C Chrome	E+ £149
250mm F5.6 Chrome	As Seen £99
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Extension Tube 16	E+ £29
Extension Tube 16E	E+ / E++ £65 - £75
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R6 Chrome Body Only	E++ £349
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SL Chrome Body Only	E+ £149

Meters

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Profi-Color	E++ £49
Profi-Micro Attachment	Unused £30
Repro Attachment	E++ £19 - £25
Tele Attachment	E+ £39
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Variosix F2 + 5 Degree Spot	
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DFM3 (Digipro F) Calumet	
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L478DR LiteMaster Pro	
KFM 2100 Light Meter Kenko	
Digital Spotmeter Pentax	
Minolta Spotmeter F	. E+ / E++ £189 - £249
Spotmeter M	
Color Meter	
Flashmeter III	E+ / E++ £75 - £89

Sony AF Lenses

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500mm F8 Reflex	E++ £379

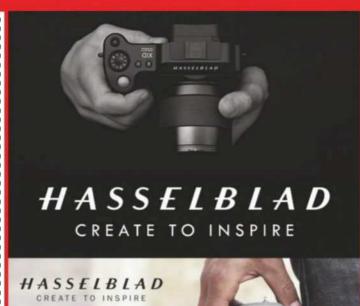
Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX ..E++ / Mint- £449 - £459

12-24mm F4 G AFS DX ED E++ / Mint- £399
14-24mm F2.8 G AFS ED E+ / E++ £839 - £949
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28mm F2 8 ΔF F± £1/40
28mm F2.8 AF E+ £149 28mm F2.8 AFN E+ / E++ £129 - £139
28mm F2.8 AFN E+ / E++ £129 - £139
35-105mm F3.5-4.5 AF E+ £79
35-80mm F4-5.6 AFDE+ £29
35mm F2 AFD E++ £169
40mm F2.8 G AFS DX Micro E++ £179
FO E4 A A ED
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50mm f1.8 AFD E+ £59
50mm F1.8 AFN E++ £59
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70-300mm F4.5-5.6 AFS IF ED VRE++ £299 - £319
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75-300mm F4.5-5.6 AFNUnknown £59
80-200mm F2.8 ED AF E+ £299
80-200mm F2.8 ED AFDE+ £249
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00-400IIIII F4.5-3.0 AFD VN E+ / E++ £399 - £429
80-400mm F4.5-5.6 G AFS ED VRE+ £1,199
85mm F1.4 AFDE+ £499
85mm F1.8 AF-S GE++ / Mint- £339 - £379
85mm F2.8 D PC Micro Unknown / E++ £799 - £849
85mm F3.5 G AFS Micro VR DXE+ £269
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300mm F4 AFS IFED E+ £449
400mm F2.8 AFi IFED E++ £2,499
500mm F4 AFS IFED
600mm F4 AFS IFED DII
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Sigma - Nikon AF fit

Sigma - Nikon AF fit

4.5mm F2.8 EX DC Fisheye HSM E++ £449
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15mm F2.8 EX DG FisheyeMint- £299
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35mm F1.4 DG HSM A E++ £449
50mm F1.4 EX DG E+ / Mint- £199 - £229
50mm F2.8 AF MacroE+ £99
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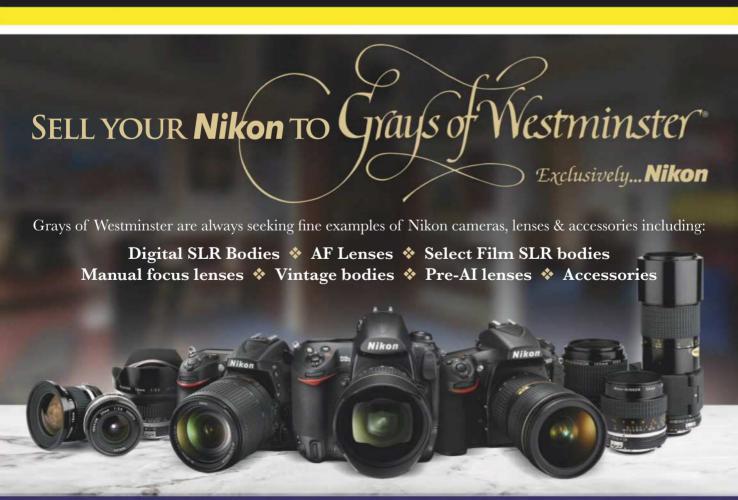




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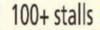
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Light Tents





'Railway construction yard, Balaklava,' 1855, by Roger Fenton

t's a strange medium, photography. At one extreme, snapshots may be no more than feeble reminders of memories far stronger than any photographic record could be, though in all fairness even indifferent snapshots can often reinvigorate memories recent or ancient with a visceral immediacy. At the other extreme, a great photograph can be the highest of High Art: a perfect summary of some eternal and indispensable aspect of the human condition. Then again, the same could be said of any medium: writing can range from What We Did On Our Holidays to the most sublime poem, novel or word-painting.

In some ways, though, photographs between the extremes can have more dimensions than we might reasonably expect. In reportage in particular, a picture such as this can be like a memory of something we never experienced and never could have experienced, but still feel as if we halfremember. It is like waking from a dream where we can remember the intensity but not the details.

Much more than just a photograph

Roger Fenton (1819-69) was one of the finest photographers of all time, and the first of all great war photographers; arguably, the first of all war photographers. His pictures of the Crimean War, taken in the spring of 1855, resonate to this day. Inevitably, his pictures lack the suspense and immediacy of (say) Gerda Taro's or Tim



'In reportage in particular, a picture such as this can be like a memory of something we never experienced'

Page's, but look at the blur in some of the figures: the exposures required were measured in seconds or minutes, not in small fractions of a second.

The Crimean campaign was one of the worst-managed wars the British army ever fought: it was where the Light Brigade charged. The Grand Crimean Central Railway was especially built to move supplies from the port of Balaklava to Sevastopol

some seven miles (11km) away.

Now, I witnessed the end of an Empire: I was born when George VI was still on the throne, and I think I can just remember watching the coronation of our own dear queen on the television, though I'm not sure because I was very young. I do remember that we were the first among our neighbours to have a television, and that my parents' tastes embraced the Improving and Educational

(such as the Coronation) as well as the sensational. The first I can remember of the latter was The Quatermass Experiment.

Half-remembered scene

Fenton's picture perfectly summarises the wealth, waste and essential chaos of British military might as I saw it 100 and more years later. This is what I mean by 'halfremembering'. Like an image from a dream, this picture sticks in the brain. For the most part, we remember both history and our own lives in frozen images like this: we seldom remember video live-streams.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Pamela Littky.

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